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OPERAS.

IL TROVATORE

(The Troubadour)

Opera in Four Acts

BY

GIUSEPPE VERDI

LIBRETTO BY S. CAMMARANO

THE ENGLISH VERSION BY

NATALIA MACFARREN

WITH AN ESSAY ON THE HISTORY OF THE OPERA BY

E. IRENÆUS STEVENSON

G. SCHIRMER — NEW YORK.

# IL TROVATORE.

An Opera in Four Acts.

FIRST PERFORMANCE, JAN. 19, 1853, ROME, TEATRO APOLLO. SUCCESSIVE PRODUCTIONS LATER, INCLUDING PARIS,  
DEC. 23, 1854, THÉÂTRE DES ITALIENS, IN ITALIAN, AND JAN. 12, 1857, IN FRENCH, AT THE  
OPÉRA; MAY 17, 1855, LONDON, COVENT GARDEN; AND APRIL 30, 1855,  
NEW YORK, AT THE (FIRST) "ACADEMY OF MUSIC."

## Characters of the Opera,

With the Original Cast as Presented at the First Performance.

LEONORA, a noble lady of the Court of a Princess of		
Arragon . . . . .	Soprano . . .	PENCO
AZUCENA, a wandering Biscayan Gypsy . . . . .	Mezzo-Soprano	GOGGI
INEZ, attendant of Leonora . . . . .	Soprano . . .	QUADRI
MANRICO, a young chieftain under the Prince of		
Biscay, of mysterious birth, and in reality a brother		
of Count di Luna . . . . .	Tenor . . .	BOUCARDÉ
THE COUNT DI LUNA, a powerful young noble of		
the Prince of Arragon . . . . .	Baritone . . .	GUICCIARDI
FERRANDO, a captain of the guard and under di Luna	Deep Bass . . .	BALDERI
RUIZ, a soldier in Manrico's service. . . . .	2d Tenor . . .	BAZZOTI
AN OLD GYPSY . . . . .	2d Baritone . . .	—
Also, a Messenger, a Jailer, Soldiers, Nuns, Gypsies, Attendants, etc.		

The scenes are alternately in the provinces of Arragon and Biscay, in Northern Spain, during a border-war. The time is the Fifteenth Century.

The story and text are arranged by Salvatore Cammarano from "El Trovador," a Spanish drama by Antonio Garcia Gutierrez de la Vega.

## Il Trovatore.

Nearly half a century has sped since Verdi's twelfth opera was first sung of a certain winter evening in Rome ; starting out with an explosive local success and entering directly after it on a career of such universal and obstinate popular favor, that even to-day (with many excellent reasons for surprise among persons not too friendly to the old opera) it is hard to name another distinctively Italian work holding the stage as long and firmly. New currents of music swirl up ; but "Il Trovatore" never lies bound in shallows. Purer theories of opera take shape, and they are demonstrated by vastly finer works ; but the Troubadour of Aliaferia still sings his serenade and last *addio*. The lustrous star of Wagnerism rises, and composers see a great light and a revolution in opera is partially confirmed. Along with it, especially, do high critics, and special policemen of opera, lay down such deep laws

and intolerant arguments against "the 'Trovatore' kind" of Italianism in lyric drama, and do so rebuke Bellini, Donizetti and Verdi, that to relish these is to behave as if one had not outgrown his suckling in a creed outworn; while to defend their pages meets usually with the gentle smile of superciliousness. Italian opera is sifted like wheat, and a great deal of it proves more or less chaff, good for nothing but the winds of oblivion. A new school of it does notable things. Verdi himself, growing old with an amazing advance in his genius, leaves the "Trovatore" so far behind him in the eloquence and art of his "Aida," "Otello," and the consummate "Falstaff," that it seems as if we should compliment him by forgetting the less perfect conceptions of opera embodied in his "second period" of creativeness. But what of it all? In spite of the Nibelungen Tetralogy and "Tristan," in spite of a new Verdi and a Neo-Italian intellectuality in opera-making, in spite of critics and school-masters, this forty-six-years-old opera goes on and on in perennial favor. It is not too much to say, now, that "Il Trovatore" yet represents the sum and substance of "Italian opera" to a countless public that have not heard "Don Giovanni" or "Le Nozze di Figaro," or "Il Barbiere di Siviglia," and never will hear them; people to whom the names of newer lights, from Ponchielli to Puccini, are of no meaning. I suspect that it will survive in activity until the whole structure of Italian opera shall have become a crumbled ruin for owls and ivy, and for the triumphant picnics of certain specially solemn Wagnerites.

There is a current belief among opera-goers, and even among opera-critics, that no study can make the plot of "Il Trovatore" into a coherent, intelligible drama! Let us see about this; always confessing that the original Spanish play (extremely popular once on a time) is indeed an involved and hysterical composition, and that Cammarano, in making it into a libretto, added several shades to its obscurities. Furthermore, Cammarano wrote his libretto, not in choice Italian, but in a pompous, flowery diction, real "libretto-Italian," such as was the mode. To make matters worse, "Il Trovatore" has invariably been translated into English with queer blunders and infelicities.

The curtain rises on the first act, entitled "The Duel." We see the porch of "the palace of Aliaferia, in Arragon," at midnight. *Ferrando*, a talkative captain of the princely guard, and in the service of the young *Count di Luna*, is gossiping with the other soldiery. He tells them not only that the *Count di Luna* is in love with the Lady *Leonora* and devoured with jealousy of a mysterious Troubadour, whom the gentlewoman prefers, but that the *Count di Luna* and himself, *Ferrando*, are always looking out for a certain Gypsy-woman who, some twenty-five years ago, committed a cruel crime against the *di Luna* family. The woman's mother having been burned as a witch by order of the old *Count di Luna*, this daughter either burned or else kidnapped *Garzia di Luna*, the younger son of the house. Some are sure that she threw the boy into the flames. Others do not accept this worst cruelty, and believe that the child was spared, and has become a Gypsy rover. But, in any case, nothing has ever been seen of the heroine of the tragedy, or of her victim. *Ferrando* well recalls her—will recognize her savage countenance anywhere. Midnight strikes; *Ferrando* ends his dark tale; and shivering with their superstitious dread of Gypsies and family misfortunes, the troop march into the palace for night-

duty. Meantime (Scene Second), the lovely *Leonora*, attended by *Inez*, has stolen out of the palace to a secluded corner of its gardens, hoping to meet her lover, *Manrico of Urgel*. He endangers his liberty and life by visiting the palace of the Arragonese prince; but he dares so to do, disguised and at night. *Leonora* describes (likely for the hundredth time) to *Inez* the romantic circumstances of her meeting *Manrico*; and *Inez*, while suitably sympathetic, declares plainly that she fears no good will come of the affair. The two ladies retire to the palace—*Leonora* disappointed. Scarcely have they gone, than the *Count di Luna* and *Manrico of Urgel*, by different avenues, reach the spot almost simultaneously. *Leonora*'s return, and her embracing in the darkness the wrong rival—the Troubadour's unlucky suspicions of the lady—the swooning of *Leonora* in her surprise and alarm at the situation—the two men leaving her, to cross their swords in mortal combat in the gloomy garden—these events all are hurried, and close the opera's first act stormily.

A Biscayan Gypsy settlement, several months later than the duel above mentioned, is the scene of the-second act, entitled "The Gypsy." *Manrico* overcame the *Count di Luna* in the duel, and spared his rival's life. But since then there has been new warfare between Arragon and Biscay, and the valiant Troubadour has been severely wounded in a battle at Pelila. A frequent retreat for him seems to be this particular haunt of a tribe of Gypsies, chiefly because here lives the woman that he has always supposed to be his mother. The beldame is named *Azucena*, a wild and hideous creature, early aged (like most women of her race), and now shattered in her wits. Nevertheless, *Azucena* is all tenderness, sacrifice and care where *Manrico* is concerned. Sitting together this evening by the fire, *Azucena* presently sings a fierce ballad describing a dreadful act—a woman's execution by fire, with a surging crowd looking at her torment. She is living over again her mother's fate, at the hands of the old *Count di Luna*. *Manrico* catches the savage words she adds—"Avenge me! Avenge me!"—her mother's last charge; and presently, when *Azucena* and he are left alone, the Gypsy utters such excitable and ominous phrases that *Manrico* suspects all at once that he is not this wild creature's son, but a member of the *di Luna* line! This, of course, is the fact. But *Azucena* hastily puts away this idea; the Troubadour must not know the truth yet. But *Azucena* also urges the young man never again to lose his chance of stabbing the *Count di Luna* to the heart, when any new contest brings them together. Before *Manrico* can command his troubled and anxious ideas, and just as *Azucena* sinks down again into a stupor, gibbering vague words, the faithful *Ruiç* enters this retreat. *Ruiç* informs his master that he must at once fly to save *Leonora* from abduction by the *Count di Luna*. The *Count* has heard that *Leonora* is hidden in a lonely convent, and she has decided to take the veil, believing her Troubadour dead in the battle of Pelila: and *di Luna* has arranged an ambush to carry off the lady from the very threshold of the church. In vain does *Azucena* urge on *Manrico* the need of caution and remind him of his weakness and wounds. The Troubadour departs with *Ruiç*, breaking away from his anxious protectress and her tears and protests. Is *Azucena* all at once so unwilling to have *Manrico* meet his rival because of affection for him? or is it in fear that only half her vengeance may take shape? Clearly she is torn by contending wishes; and this frenetic Gypsy's inconsistencies throughout the opera are thoroughly true

to nature. She has brought up this young man as a mere tool of vengeance. But she loves him as if he were her own son, and his doom means this wretched creature's own anguish and surcease. The scene changes to a mountain-convent, where *Leonora* is carried off from the protecting sisterhood by *Count di Luna*, before she can assume her vows; but only to be rescued by *Manrico* and his followers. The young couple depart, leaving *di Luna* in a frenzy of defeated passion and disgrace.

The third act, "The Gypsy's Son," finds *Manrico* and *Leonora* anything but safe or free from anxiety. They are in *Castellor*, a solitary fortress in Biscay, which the Troubadour holds for his Prince; and they are about to be married. But the *Count di Luna* has invested the place, under the commands of the Prince of Arragon, and intends to storm it. So will the *Count* have at his mercy both his successful rival and the woman who has scorned a *di Luna*. Suddenly an aged Gypsy-woman is brought to him, captured while crossing his camp, apparently as a spy. *Ferrando* recognizes her as the criminal, so long desired. "It is that wretched woman who committed the horrid deed!" he assures *di Luna*. Uselessly does *Azucena* protest her innocence and ignorance of all such wickedness. In furious joy at discovering that she claims to be the humble mother of the very man whom he hates and is now striving to capture, the *Count* orders faggots to be piled up in sight of the besieged enemy in *Castellor*. "With your death, at least, I shall strike at his heart, and avenge my brother's death!" While this new turn of the tragedy is going on, the lovers in *Castellor* are on the point of entering the chapel to be united; and, like Mrs. Browning's endangered pair in "The Rhyme of the Duchess May," they can almost forget peril in love. But *Manrico* learns of the scene in the besieging camp. He discovers, in a spasm of horror, the situation of *Azucena*, dragged in chains toward the pyre. He summons a troop and arranges a sortie to save *Azucena*; exclaiming, "I was a son before I became a lover!"

In the fourth act, "The Torture," we find, to our regret, that this filial effort was much worse than useless. The Troubadour did not rescue the miserable *Azucena*. Instead, he was defeated, captured by *di Luna*, and *Castellor* was taken as well. *Leonora* has escaped, nevertheless, and she has contrived to hide herself somewhere in the mountains with *Ruiz*. But *Count di Luna* has brought *Azucena* and *Manrico* to Arragon, and having matters quite in his own discretion under the orders of the Prince, he has sentenced *Manrico* to be executed privately by the axe, and *Azucena* to be burned—the usual punishment given Gypsies suspected of mischief in Spain, at the date. The mother and her son are chained in a lonely tower of *Aliaferia*, to die at morning. But *Leonora* has come to *Aliaferia* to try to save her lover, or else to bid him farewell—perhaps to do both. She hears him singing his last adieu to her—still a Troubadour—in his tower, and though she cannot be nearer him than the iron doors, she joins her sorrow to his. The *Count di Luna* comes. *Leonora* summons all her courage, and starts forward, throws herself at his feet, and begs for *Manrico*'s life, and for an interview with him, one last meeting—offering to be mistress, wife or anything else to *di Luna* in exchange. *Di Luna* is overjoyed, and consents. "He shall live!" "Thou shalt possess me, *di Luna*, but cold and lifeless!" exclaims *Leonora* to herself, in triumph, as she turns away and swallows

a slow poison, which will spare her only long enough to part with her lover. The final scene comes. In the prison, *Manrico* is soothing to sleep the terrified and distraught *Azucena*, whose strength is so nearly past that the woman will perhaps not live to be the victim of the morning's fires. Perhaps her secret, and her life-long design, will die with her. *Leonora* enters. *Manrico* is amazed; but when *Leonora* tells him that he is free to escape, he mistakes her faithfulness. *Leonora* has not told him its price—her death. But with the beautiful lady's falling dead at the feet of the Troubadour, with the *Count di Luna* coming in to break his pledge, with *Manrico* ordered to death in the courtyard below, the Gypsy's revenge is won ! She rouses from her death-stupor and drags *di Luna* to the window where the torches light the block and the corpse. "He was your brother !" she shrieks—"O mother, thou art avenged !" and she falls lifeless, leaving the fratricide in awful anguish staring at the headless body of the man who was indeed *Garzia di Luna*. Surely we have supped full with horror, in such a drama !

Now, crude and stagy as is this opera-book, it is by no means unsuited to its object. It has the merits of sharp characterizations, of unstaying movement, of climax on climax that appeal to the average emotions, and of a fourfold tragedy. It gives what Mrs. Malaprop would call "a nice derangement" of love, rivalry, the struggle between a daughter's life-long resolve for a vendetta and a life-long affection for the very being whose death is most essentially part of her plan. There is also a deal of color in the pictures. These things are not always so effectively balanced in a mere libretto, and they are better matter than heavy Scandinavian mythology and wordy psychology. Let us notice that *Leonora* is not the heroine, of the "Trovatore," though she has lavish music, and the "center of the stage," as befits her importance, again and again. No—*Azucena*, the swarthy and ominous *Azucena*, is the character in most relief, capable of thrilling a house quite as strongly as does *Fides*, *Amneris* or *Ortrud*. *Azucena* and *Meg Merrilies* are the great Gypsies of romance; and it is not generally known that young Gutierrez de la Vega had Scott's towering *Meg* in mind when he worked out the type into truculent savagery. In the English stage-version of "Il Trovatore" its title was made "The Gypsy's Vengeance." That is really the right title. Certain famous mezzo-sopranos and contraltos have been unforgettable in the part of *Azucena*, especially Mme. Viardot-Garcia. As to the historic casts of the other roles, they are a complete record of Italian singing since 1853; its finest art and its poorest.

Is the "Trovatore" a bad opera or a good one?—a very bad or a very good one?—especially if we judge it by to-day's searching standards. The matter is most interesting in its *pros* and *cons*. "Il Trovatore" is both very bad and very good. It is overrunning with melody, including many tunes of eminent beauty. No Italian opera can put it to the blush for mere melodiousness. But, on the other hand, the "Trovatore" often utters melodies that are commonplace and occasionally vulgar; and its tunes are built too much on the same rhythmic figures, too nearly dance-tunes, and in their spirit are often not in keeping with the words and situations that the characters are singing or encountering. The recitatives throughout are weak, and jotted down as if Verdi cared nothing—as at the time he did not much care—for making a due effect of this noble element in an opera's pages. There is

strong dramatic truth in certain passages, in the fine last act especially, where lyric beauty and the emotions of pathos, despair, passion and vengeance all succeed with superb contrast. But, *per contra*, over and over again the ordinarily dramatic and the extraordinarily alike are slighted. The actual vocal and instrumental writing in the opera is continually bad, or at least feeble, what with distorted words, a jerky, ejaculative style, and thin and noisy choruses.

In fact, what "*Il Trovatore*" needs and deserves is Verdi's careful, restrained re-writing of it; not by his trying to make this opera into an "*Aida*"; but merely with his giving it more musicianly refinement in technic and with strengthening its infirmities. Probably, it will never be honored by this gracious attention.

Nor, after all is said, is such a thing indispensable. Every defect admitted, "*Il Trovatore*" remains an Italian opera of such natural, vivid beauty and spontaneous power that only a warped judgment can ever wish to be in at the death of the old score; and that calamity is remote. Its old-mine gems are still bright. Artists make out of operas what their voices and intelligences prompt. Leonora's lovely, suave air "*Tacea la notte placida*," the ringing Anvil Chorus, *Azucena*'s wild ballad "*Stride la vampa*" (which Verdi uses as a sort of characteristic motive in the opera, as he also uses a phrase from *Leonora*'s aria, named above), the free, rich air for *di Luna*, "*Il balen del suo sorriso*," and every note of the Tower Scene and of the final Prison Scene—these things have passed into all the world's musical mind, just as familiar sentences from literature become catch-phrases and proverbs. We all have heard of the man who objected to Shakespeare as an original author, because his "*Hamlet*" was "so full of quotations." The "*Trovatore*" has become one long chain of quotations, as every orchestrion and music-machine and drawing-room attests. Let us notice, too, that "*Il Trovatore*" is an essentially Verdian opera, no matter what finer art has, in his "third period," added lustre and dignity, and confirmed the gifts and individuality of its great writer. Long years after Verdi had dashed down this score of the "*Trovatore*," with more haste than elegance, he had occasion to move us by the tremendous outcry of the Princess *Amneris* despairing against the doom of the Egyptian soldier whom she loved. Verdi went back to the Tower Scene of the "*Trovatore*," and transplanted into "*Aida*" the very phrase of *Leonora*'s anguish, as what seemed to him again the voice of such an emotional situation. It was a wise reference. It was significant, too, if we look below the surface of art, and try to appreciate without prejudice how true dramatic utterance may be hid under by no means perfect examples of style and inspiration.

E. IRENÆUS STEVENSON.

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# Il Trovatore.

1

## Act I. (The Duel.)

### Nº 1. "Abbieta zingara," Introductory Chorus and Song.

*Scene.*—A vestibule in the Palace of Aliaferia; on one side a door, leading to the apartments of the Count di Luna.

(♩ = 88)

Allegro assai sostenuto.

Tutti.

(Ferrando and a number of the Count's servants reclining near the doorway; some Soldiers walking to and fro at the back.)

Curtain.

Trombe.

dim.

Ferrando.(To the servants, who are going to sleep.)

*allarg. molto piano*

Al-l'er - ta! Al - l'er - ta!  
A-rouse ye! a - rouse ye!

Recit.

Il Con - te nè duo - po at -  
Be wake-ful, the Count'sre -

ten-der vi - gi - lan - do; ed e - gli ta - lor pressoive - ro-ni del - la sua  
turn a-waitnot sleeping, he of-ten doth watch, un-til the darknessmelts in - to

Allegro.

ca - ra, in - te - re pas - sa le not - ti.  
morn-ing, be -neath his fair la - dy's win - dow.

TENOR *pp*

Chorus of Servants. Ge - lo -  
'Tis the

BASS. *pp*

Ge - lo -  
'Tis the

Allegro.

*p*

*pp*  
Strings

*p*

Nel Tro - va -  
That Trou - ba -

si - a le fie - re - ser - pi gli avven - tajn pet - to!  
ser - pent of jeal - ous fear that a-wake doth keep him.

si - a le fie - re - ser - pi gli avven - tajn pet - to!  
ser - pent of jeal - ous fear that a-wake doth keep him.

tor, che dai giar - di - ni muo - ve not - tur - no il can - to, dun ri - va - le a drit - to ei  
dour, whose voice me - lodious oft' thro' the night re - soundeth, as a ri - val he just - ly

Moderato

te - me,  
feareth.

Chorus. Dal - le gra - vi pal -  
From our sleep - sunken

Dal - le gra - vi pal -  
From our sleep - sunken

Moderato. (♩ = 92)

Viole.

pe - bre il son - no a dis - cac - ciar, la ve - ra sto - ria ci nar - ra di Gar -  
eye - lids the drowsi - ness to chase, wilt thou not tell us the sto - ry true of

pe - bre il son - no a dis - cac - ciar, la ve - ra sto - ria ci nar - ra di Gar -  
eye - lids the drowsi - ness to chase, wilt thou not tell us the sto - ry true of

## Ferrando.

La di - rò, ve-nit-te intor-no a  
Yes, I will draw nearer un-to

zi - a, ger - ma - noal no-stro Con - te.  
Gar - zia, our Count's ill-fat-ed broth - er?

zi - a, ger - ma - noal no-stro Con - te.  
Gar - zia, our Count's ill-fat-ed broth - er?

Andante mosso.  
No. 2. (Narrative.)

me. Di due fi-gli vi-vea, padre be -  
me. When the good Count di Lu-na here re -

Noi pu-re. U - di - te, u - di - te!  
**Soldiers.** And we too. Oh hear him, oh hear him!  
(coming forward.)

Noi pu-re. U - di - te, u - di - te!  
And we too. Oh hear him, oh hear him!

Andante mosso. (♩ = 88)

Ci, &  
Fag.  
P

a - to, il buon con-te di Lu - - na; fi - da nu - tri - ce del se-con - do  
sid - ed, Two fair chil-dren he num - ber'd; One to a faith-ful nurse was once con -

Strings.  
pp

na - to dor-mia pres - so la cu - na.  
fid - ed, By the cra - dle she slum - ber'd.

Sul  
At

*pp*

*p*

romper dell' au - ro-ra un bel mat - ti - no el - la di-schiu-dei rai: e chi  
morning, when she woke and gazed a - round her, Sore-ly stricken was she, And what

tro - va d'ac-can to aquel bam-bi-no?  
sight do ye think did so confound her?

All the Chorus.

Chi? Fa - vel-la! Chi? chi mai?  
What, oh tell us, did she see?

Chi? Fa - vel-la! Chi? chi mai?  
What, oh tell us, did she see?

6 Allegretto. (♩= 112)  
*Mysteriously**pp mezza voce*Ab - biet - ta zin - gara,  
Swar - thy and threatening,fo - sea ve - giliar - da!  
a Gip - sy wom - an,

Strings Cor. &amp; Fag.

Cin - ge - vaj sim-bo-li,  
Bear-ing of fiendish art,di ma - li - ar - da,  
sym - bols in - hu - man,E sul fan -  
Up - on theciul - lo, con - vi - soar - ci - gno,  
in - fant fierce - ly she gaz - es,Poe-chio af - fig - ge - a  
As if to seize himtor - vo, san - gui - gno!  
her arm she rais - es!D'or - ror com - pre - sa,  
Spell - bound the nurse - watch'd,— compresa è la nu - tri - ce —  
— at first, the beldame hoar - y,A - cu - to un gri - do,  
But soon her shriek - ing

*cresc poco a poco*

— ungrido all'au-ra scio - glie; ed ec - co, in me - no che  
was answer'd in the dis - tance, And quick - er than now I can

*cresc poco a poco*

lab - bro il di - ce, i ser - vi, i servi ac-cor-ro - no, i servi ac-  
tell you the sto - ry, The ser - vants of the castle one and all came

*cresc.*

*pp*

cor-ro - no in quelle so - glie; e fra mi - nac - cie,  
hasten-ing to her as - sist - ance; They on the Gip - sy

*cresc sempre a poco*

ur - li, per - sos - se, e fra mi - nac - cie, ur - lie per -  
pour'd im - pre - ca - tions, they on the Gip - sy pour'd im - pre -

*cresc sempre a poco*

cos - se la rea di - seac - cia - no ch'en-trar-vi o - sò, la rea, la rea di -  
ca - tions, And drove the sor - cer - ess from that a - bode, and droveth the dar - ing

scac - cia - no ch'en-trarvi o - sò, la rea, la rea di - scac - cia - no ch'en-tra vi o -  
sor - cer-ess from that a - bode, and drove the dar-ing sor - cer-ess from that a -

sò!  
bode!

Giu-sto quei pet - ti sde-gno commos - se; l'in - fa - me vecchia lo pro - vo - cò.  
Well did she mer - it their in-dig - na - tion; They had done well if her blood had flow'd.

Giu-sto quei pet - ti sde-gno commos - se; l'in - fa - me vecchia lo pro - vo - cò.  
Well did she mer - it their in-dig - na - tion; They had done well if her blood had flow'd.

Andante mosso come prima  
Ferrando.

As - se - rì che ti rardel fan-ciul - li - no \_ l'o-ra-sco - po vo - le -  
'Twas for casting the ho-ro-scope un - ho - ly \_ of that in-fant, she en -

(speaking.)

a - Bugiarda!  
terd, So said she -

Len-ta feb-bre del me-schi-no la sa - lu - te strug - ge -  
But twas false from that day slow-ly dead-ly pains on him cen -

a! Co - ver-to di pa - lor, lan - gui-do, af - fran-to ei tre-ma - va la  
tred. Consum'd by inward fire, rest - less'e'er with anguish, More and more did he

se-ra, ejil di tra - e - va in la-men-te-vol pian-to: ammalia-to e - gle -  
sicken, In pain, and weeping, he yet awhile did languish, By fatal glamour strick -

cato. Cello & Fag.

*Allegretto come prima.*

(The Chorus are struck with horror.)

ra!  
en.

La fat - tuc - chie - ra per - se - qui -  
Soon was the sor - cress once - more re -

ta - ta tak - en,

fu pre-sa, al ro - go Burnt for her mis - deeds,

fu con - dan - na - ta:  
by all for - sak-en,

ma ri - ma - ne - a  
But her vile daugh-ter

la ma - le - det - ta  
jus - tice e - lud - ed,

fi - glia, mi -  
Swearing t'a -

ni - stra di - ria ven - det - ta! Com - pi que - stem - pia ne -  
 vengeher, she - lives se - clud - ed! More - than her moth - er she's

fan - do ec - ces - so! Spar - veil fan - ciul - lo, e  
 guilty of mur - der, For soon the child was gone;

si - rin - ven - ne mal - spen - ta bra - ce nel  
 none could find him. With fiend - ish mal - ice her

cres.  
 si - to i - stes - so ov' ar - sa - un - gior - no, ov' ar-sa-un  
 ven - geance had stirr'd her To cap - ture the child, and to that same

cres.  
 gior - no la stre - ga ven - ne! E d'un bam - bi - no ah -  
 stake murd'rously to bind him. None saw the deed done, they

mè! l'os - sa - me bru-cia-ta mez - zo, bru-cia-ta mez - zo, bru-cia-ta  
found one morn-ing The calcined cin - ders, the calcined cin - ders, the calcined

mez - zo, fu-mante an-cor, bru-cia - to a mez - zo, fuman-te an-cor, bru-cia - to a  
cin - ders of a young child, the cal - cined cin - ders of a young child, the cal - cined

mez - zo, fu-mante an-cor!  
cin - ders of a young child!

## Chorus.

Ah scel - le - ra - ta! oh don-na in - fa - me! Del par m'in -  
Oh witch ac - curs - ed! thy end be scorn-ing, un - to all

Ah scel - le - ra - ta! oh don-na in - fa - me! Del par m'in -  
Oh witch ac - curs - ed! thy end be scorn-ing, un - to all

ve-ste odio ed or - ror!  
ag-es be thou re-viled!

ve-ste odio ed or - ror!  
ag-es be thou re-viled!

morendo ed allarg.

## Nº 3. "Sull' orlo dei tetti..,"

Solo with Chorus.

Adagio.

Andante.

Ferrando.

Chorus.

TENORS.  
BRE - VIE TRI - STI GIOR - NI  
Soon his days of sor - row

vis - se; pu - re i -  
end - ed; but he

E il pa - dre?  
The fa - ther?

BASSES.

E il pa - dre?  
The fa - ther?

Piano

Andante.

Adagio. (♩ = 80)

Strings.

Bassi &amp; Fag.

gnoto del cor pre-sen-ti - men - to gli di - ce - va, che spen-to non e - rai  
ne'er could believe his child had per - ished; in his heart a pre-sen-ti-ment ev - erfi-glio; ed, a mo-rir vi - ci - no, bra-mò che il si-gnor no - stro a lui giu -  
linger'd, that he at last should find him; and when up - on his death-bed, he made his

Poco più mosso.

ras - se di non ces - sar le in - da - gi - ni Ah! fur va - ne!  
son swear to search for him un - ceas - ing - ly. Vain his man - date!

Chorus of Soldiers.

E di co -  
And of thatE di co -  
And of that

Poco più mosso. (♩ = 100)

Nul - la con - tez - za! Oh! da - to mi  
Naught ev - er heard they! To find and chas-

lei non s'eb - be con - tez - za  
witch, did none ev - er hear the

mai?  
fate?

lei non s'eb - be con - tez - za  
witch, did none ev - er hear the

mai?  
fate?

fosse riuntracciarlaun dì!  
tis her is my greatest wish.

Cal - co - lan - do gli an - ni tra -  
Thro' the years that have pass'd I re -

**Chorus of Servants.**

Ma rav - vi-sar-la po - tre-sti?  
But should you now re-cog-nize her?

Ma rav - vi-sar-la po - tre-sti?  
But should you now re-cog-nize her?

**Allegro.**

scor - si . lo po - tre - i.  
member ev - ry fea-ture. **f tutta forza.**

**Chorus of Soldiers** Sa - reb - be tem - po pres - so la  
Good will the deed be, straight to her

**tutta forza.** Sa - reb - be tem - po pres - so la  
Good will the deed be, straight to her

**Allegro.(♩=120)**

Lento.  
(with a dark voice.)

Al - fin - fer - no?  
Speak not light - ly!

E cre -  
Know ye

ma-dre all' in - fer - io spe - dir - la.  
mother and the dev - il to send her.

ma-dre all' in - fer - no spe - dir - la.  
mother and the dev - il to send her.

Lento. ( $\text{d} = 72$ )  
Strings only.

den - za, che di - mo - ri ancor nel mon - do fa - ni - ma per - du - ta del - lem - pia  
not that it is said her spir - it hov - ers Near the scenes where liv - ing on earth she

stre - ga, e quan - do l'cie - loè ne - ro in va - rie  
wan - der'd? When all with gloom - y mid night the dark - ness

Tenors of the Servants (with terror) Tenors

for - me al - trui si mo - stri.  
covers, in shapes un - earthly.

E ve - ro!  
We know it!

E  
We

dim.

of the soldiers (with terror.) Basses of the Servants. Basses of the Soldiers.

ve - ro!  
know it!

E ve - ro!  
We know it!

E ver!  
'Tis true!

Allegro assai agitato.  
sempre *pppp* sino al più mosso.

*Chorus of Sul  
Soldiers. A  
(divisi.)*

Sul - lor - lo dei tet - ti al - cun - l'ha ve - du - ta! In  
A - non - on the eaves of the house-tops you'll see her, In

Sul - lor - lo dei tet - ti al - cun - l'ha ve - du - ta! In  
A - non - on the eaves of the house-tops you'll see her, In

Allegro assai agitato. (*d=72*)  
*leggrieriss.*  
sempre *pppp* sino al più mosso.

Chorus of Servants.

u - pu-pao stri - ge ta - lo - ra si mu - ta! In cor - vo tal'  
form of a vam-pire,'tis then you must flee her! A crow of ill

u - pu-pao stri - ge ta - lo - ra si mu - ta! In cor - vo tal'  
form of a vam-pire,'tis then you must flee her! A crow of ill

al - tra; più spes - so in ei - vet - ta, sul - lal - ba fug - gen - te al  
o - men she of - ten is roaming, Or else as an owl that flits

al - tra; più spes - so in ei - vet - ta, sul - lal - ba fug - gen - te al  
o - men she of - ten is roaming, Or else as an owl that flits

Ferrando.

Mo - rì di pa - u - ra un ser - vo del  
Of him - you have heard, who in tor - ments pro -

par di sa et - ta!  
by at the gloaming.

par di sa - et - ta!  
by at the gloaming.

Fl. &amp; Cl.

con - te, che a - vea del - la zin-ga-ra per - cos - sa là fron - te! mo -  
tract-ed, For strik - ing the sor-ceressere - while died dis - tract-ed! He

(All are struck with superstitious terror.)

rì, mo - ri, mo - ri! di pa - u - ra! mo - ri, mo -  
died, he died, he died! Yes, distract-ed he died, a -

(like sighing.)

Ah! ah! mo rì! Ah! Ah! Ah! Ah!

Chorus of Soldiers.

Ah! ah! mo rì! Ah! Ah! Ah! Ah!

Cl. &amp; Fag.

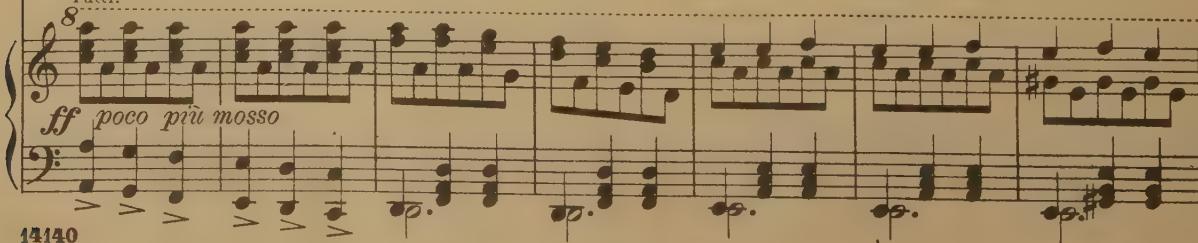
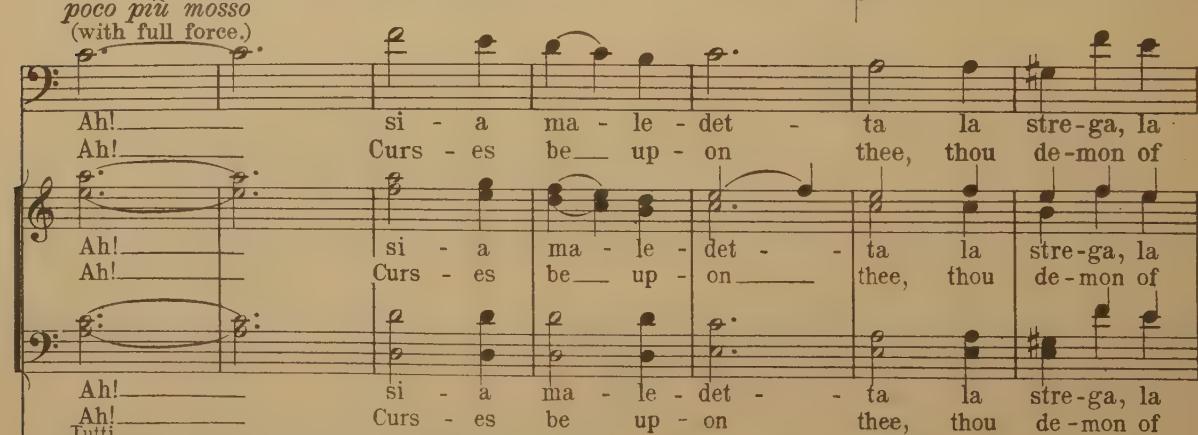
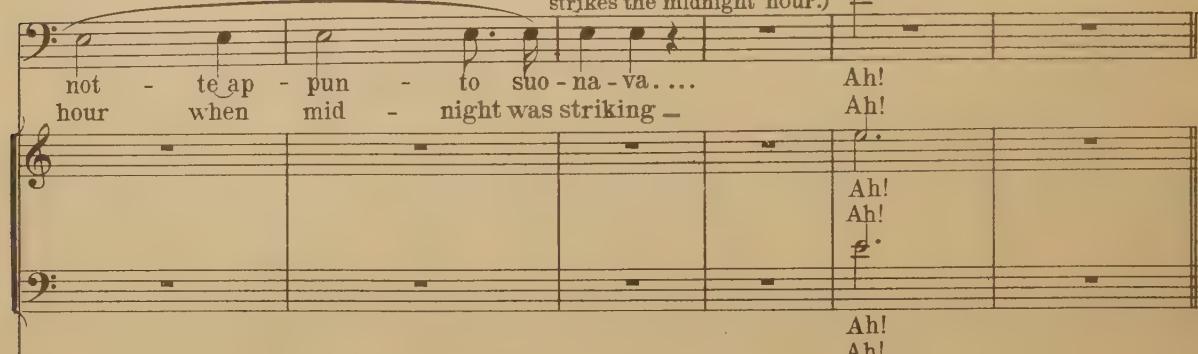
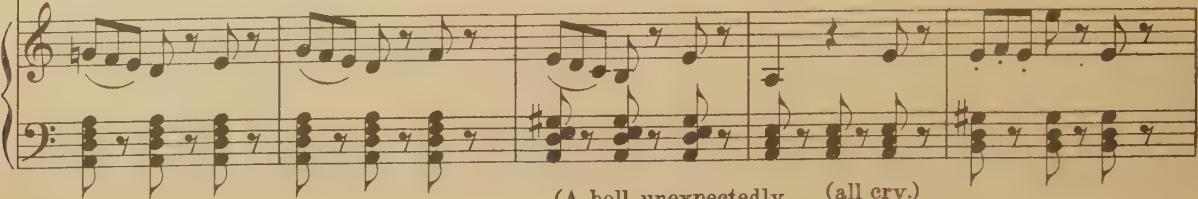
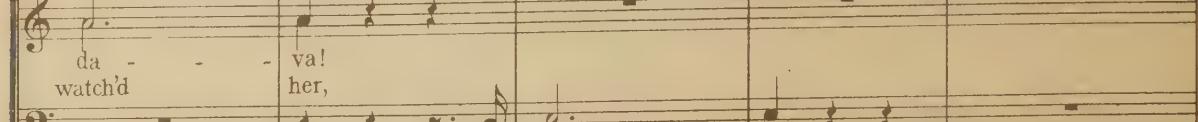
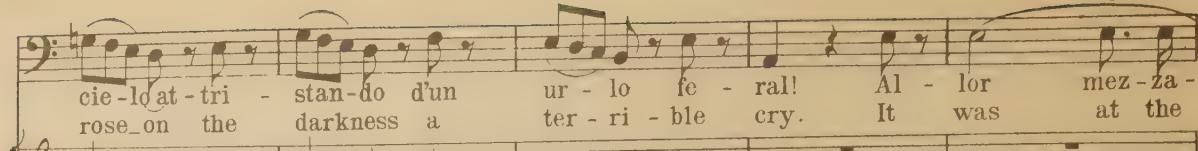
rì,  
 las, mo - ri di pa - u - ra! Ap - par - ve a co - stu - i d'un  
 he died, Yes, dis - tract - ed! At first as an owl she his  
 ah! ah! mo - - - rì!  
 ah! ah! he died!  
 ah! ah! mo - - - rì!  
 he died!

gu - fo in sem - bian - za, nel - l'al - fa qui - e - fe di ta - ci - fa  
 chamber long haunt-ed, With fiercesteady gaz-ing his courage she  
 All the TENORS.  
 D'un gu - - - fo!  
 She haunt - - - ed All the BASSES.  
 D'un gu - - -  
 his cham - - -

stanza! Con oc - chio lu - cen - te guar - da - va, guar - da - va, il  
 daunted; And once when in si - lence and ter - ror he watch'dher, A -  
 Guar - He  
 fo!  
 ber!

sempre pppp

legato



(The servants range them- 19  
selves by the door, and the

strega infer - nal!  
e - vil eye!

strega in-fer - nal!  
e - vil eye!

strega in-fer - nal!  
e - vil eye!

Ah!  
Ah!  
Ah!  
Ah!

8

soldiers retire to the back.)

*f*

VI. & CL.

*p*

*dim. sempre*

B.oon.

Vl.

*pp*

Cl. & Cello

*ff*

Nº 4. "Tacea la notte placida.,,  
Recitative and Aria.

*Scene.* Gardens of the Palace; on the right, a marble staircase leading to the apartments. Night. Dense clouds pass over the moon.

Andante mosso. (d=80.)

Piano. Str. *p*

Inez. Recit.

Che più tar-re-sti? L'ora è tarda, vieni: di te la re-gal donna chiese, l'u -  
Why dost thou linger? Let us enter, hasten, the queen hath desir'd thy attendance, I

Leonora.

di - sti. Un al - tra not-te-an - co - ra sen - za ve - der - lo! Pe - ri-glio - sa  
heard her. And shall an - oth - er night pass, and I not see him? Per - i - lous the

fiam - ma tu nu - tri! Oh co - me, do - ve la pri - mie - ra fa - villa in te s'ap -  
flame thou dost nourish; I pray thee, tell me how at first it was kindled in thy

Leonora. Allegro.

prese?. Ne' tor - ne - i. Vap - par - ve, bru - no le vestied il ci -  
bosom? At the tourney! An un - known knight, clad in armor all of

mier, lo scudo bru - no e di stemma j - gnu - do, sco - no - sciuto guer -  
black, up - on his hel - met wav'd a sa - ble plume, no de - vice was on his

rier, che del - l'a - go - ne gli o - no - ri ot - tenne - Al vin - ci -  
shield, enter'd the lists and o'er - threw all our nobles. I on his

tor sul crine il ser - to jo po - si - Ci - vil guerra intan - te ar - se - nol vi - di  
brow bestowed the wreath of honor. Then the war our land di - vided; he came no

Andante. (♩ = 69.)

più! co - me d'au - ra - to so - gno fug - gen - te im -  
more. Fled, like a dream of morn - ing was that blest

Vln.

Ft. & Cl.

*ppp*

ma - go! ed e - ra vol - ta lun - ga sta - gion - ma poi - Che avvenne? A - scol -  
vis - ion, in lonely sorrow lin - ger'd my days, and then - What happen'd? I'll tell -

Inez.

Leonora.

Andante. (d. = 50.)

*a mezza voce*ta.  
thee.Ta-  
No

Cl.

cea la notte pla - ci - da e bel - la inciel se - re - no; la lu - na il vi - so ar -  
star shone in the heav'nly vault, In si - lence all was sleeping, The moon trod on her*animando un poco*gen - te - o mo - stra - valie - to ap - pie - no - quan - do suonar per l'a - e - re,  
lonely path, The night in sil - ver steeping, When there arose a mel - ody*animando un poco*in - fi - no allor si mu - to, dol - ci su - di - ro e fle - bi -  
Upon the breez - es soar - ing, Sounds of a lute har - mon - ious -*un poco più animando**con espansione*li ly gli ac - cor - di d'un li - u - - - to, e  
Were blent with lay im - plor - - - ing. That*con espansione*

ver - si me - lan - co - ni - ci, e ver - si me - lan - co - ni - ci un  
strain so soft and low, so soft and low, it was a

tro - va - tor can - tò.  
trouba - dour who sang.

Ver - si di pre - ce \_ ed u - mi - le, qual d'uom che pre - ga Id - di - o: in  
Words of de - vo - tion and pray'r he breath'd, as tho' he heaven - en - treat - ed, And

quel - la ri - pe - te - a - si un no-me, il mio, il mi - o!  
oft murmuring low a name fa - miliar, my own, re - peated!...

*animando un poco*  
Cor-sial ve - ron sol - le - ci - ta... E - glie - ra, e - glie - ra des - so!...  
And from my case - ment glanc - ing, I saw him, he stood be - fore me!

*animando un poco*

Gio - ja pro - vail che a - gl'an - ge - li so - lo è pro -  
 Joy as a - lone the an - gels know, In that bright  
*con espansione, un poco animato*

var con - ces - - so!... Al co - re, al guar - - doe -  
 hour came o'er me! 'Twas bliss su - preme, 'twas

*cresc. a poco a poco* *f* *p a piacere stent.*

sta - ti - co la - ter - ra un ciel sem - brò, la ter - ra un ciel, un ciel sem - brò, al  
 ec - sta - sy, with - in my soul those ten - der accents rang; 'Twas

*cresc. a poco a poco*

*pp* *p* cor, al guar - - doe - sta - - ti - co la  
 bliss su - preme, 'twas ec - - sta - sy, with -

*cresc. a poco a poco*

ter - - ra un ciel sem - brò, la ter - - *con entusiasmo*  
 in my soul, with - in my soul

Allegro vivo. ( $d=80$ )

ra un ciel sem - - bro!  
those ten-der accents rang.

8

Inez.

Quan - - to nar - ra - - sti di tur - ba -  
All thou hast told me, fills me with

men - - to m'ha pie - na l'al - - ma! Io  
ter - - ror; think that this stran - ger we

Leonora.

In - va - no!  
Oh fear not!

te - mo, dub bio, ma tri - - sto  
know not. My heart is heav - - y

pre - - sen - ti - men - - to in me ri -  
with sad fore - bod - ing; Would that th'un -

sve - - glia que - st'uo - mo ar - - ca - no!  
known one had nev - er met thee.

**Leonora.**

Che di - ci! Oh ba - sti!  
Forget him! Ah nev - er!

Ten - - - ta obbli - ar - lo - Ce - dial con -  
Try to for - get him! Thou know'st I

si - - - glio del - - - la - mi - stà,  
love thee, oh be ad - vised:

**Leonora.** *a piacere*

ce - di! Ob - bli - ar - lo! Ah! tu par-la - sti det - - - to, che in -  
fly him! Oh be si - lent! Love such as mine thou canst not, thou

*colla parte*

ten - der Fal - ma non sa.  
canst not un - der - stand.

Allegro giusto. ( $\text{♩} = 100$ )

27

com - pier - si non può che a lui d'ap - pres  
 stow - tr - ing, No more in life we sev - tr -

so - sio non vi-vrò per es - so, per es - so, per  
 er; Comelife or death, for ev - er. My heart, — my

*Poco più mosso*

es - so, per es - so mori - rò! si - o non vi-vrò per es - so, per es - so jo mori -  
 heart, — my heart is his a - lone, yes, my heart is his a - lone, yes, my heart is his a -

*Poco più mosso*

rò, ah, sì, per es - so mori - rò, per es - so mori - rò, mo -  
 lone, is his a - lone, is his a - lone, my heart is his a - lone,

tr tr tr tr 8th tr tr tr

Opp. ri - rò! lone! Inez (aside.)

Non deb - ba mai pen -  
 a - lone! May'st thou re - gret it

ff

1440

tir-si chi tan-to un gior - no a - mó! non debba mai pen-  
nev'er, the trust thy heart hath shown, may'st thou regret it

## Tempo I. Leonora.

tir-si chi tan-to a - mó!  
nev'er, the trust thou'st shown!

Di ta-le amor, che dir -  
The love my heart o'er-flow -

## Tempo I.

si mal può dal-la pa-ro - - - la, d'amor, che in-ten-do jo  
ing No earth-ly word can ren - der, With rapture I sur-

so - - - la, il cor, il cor, il cor s'inne-br-i-  
ren - - - der My heart, my heart, my heart to be his

ò. Il mio des-ti - no com - pier - si non può che a lui d'ap-  
own. On him my faith be - stow - ing, No more in life we

pres - so, s'io non vi - vrò per es -  
sev - er. Come life or death, for ev -

*Poco più mosso*

so, per es - so, per es - so, per es - so mo - ri - rò, s'i - o non vivrò per  
er My heart, my heart, my heart is his a - lone, yes, my heart is his a -

*Poco più mosso*

8

es - so, per es - so jo mo - ri - rò, ah, sì, per es - so mo - ri -  
lone, yes, my heart is his a - lone, is his a - lone, is his a -

*cresc.*

*cresc.*

rò, per es - so mo - ri - rò, mo -

Opp. a -  
ri - a -

8

*rinf.*

*poco  
lone;*

ah si, per es - so mo - ri - rò, per  
rò, ah, yes, my heart is his a - lone, my

alone; Inez.

Non deb - ba mai pen - tir - - si chi tan - to un  
May'st thou re - gret it nev - - er, The trust thy

*poco  
mosso*

1440

es - so mo - ri - rò, ah! sì, per es - so mo - ri -  
 heart is his a - lone, ah, yes, my heart is his a -  
 gior - no a - mó, non deb - ba mai pen - tir -  
 heart bath shown, May'st thou re - gret it nev -  
  
 rò, per es - so mo - ri - rò, mo - - -  
 lone, my heart is his a - lone, his  
 si chi tan - to un gior - no a - mó, chi tan - to un  
 er, the trust thy heart hath shown, the trust thy  
  
 (They ascend the staircase into the palace.)  
 ri - rò!  
 a - lone!  
 gior - no, un gior - no a - mó!  
 heart, thy heart hath shown!

Nº 5. "Deserto sulla terra..,"  
Recitative and Romance.

Andante (d=80)

Piano. { Viola Bassi

Count di Luna.

Ta - ce la not - te! Im - mer - sa nel son - no è  
All here is si - lent. The queen now in slum - ber

cer - to la regal si - gnora; ma veglia la sua da-ma! Oh Leo - nora! tu de - sta  
rests, with all her train re - posing; my la - dy fair is watching. O Leo - no-ra! thou yet art

Str.

se - i; mel di - ce da quel ve - ro - ne, tre - molan-te un rag - gio del - la nottur - na  
wak-ing, I know it by yon - der ta - per, trem - u - lous - ly gleaming from out thy lat - tice

lampa.  
window.

Ah! l'a - mo-ro - sa fiamma m'ar-de o - gni fi - - -  
Ah! leave me not to languish to the ev'n - ing breez - -

*p*

Allegro.

bra! Ch'io ti veg-ga è d'uopo- che tu m'in - ten - da-  
es! Let me now be - hold thee, Come forth, my fair - est,

Str.  
Tromb.  
Timp.

Ven-go- a noi su - pre-mo è tal mo - men to.  
hear me, and let me lay my heart be - fore thy feet.

Andante. (♩ = 76)  
(He is rushing up)

the staircase, when the sound of a harp stays him.)

Il Tro - va - tor! Io fre - mo!  
The Trou - ba - dour! Per - di - tion!

*pp*

Manrico. (The Troubadour.)  
*vocalabile a mezza voce.*

De - ser - to sul - la ter - ra, col rio de -  
Naught up - on earth is left me, Fate of all

sti - no in guer - ra, è so - la speme un cor, è so - la speme un  
joy hath be - reft me, But one heart firm and pure, but one heart firmand

tutta forza

Count.

cor, e so-la spe-me un cor, — un cor al Tro-va-tor. Oh  
pure, but one heart firm and pure, — de-sires the Trou-ba-dour. What

Troubadour.

det - ti! means he? Io fre-mo! I tremble! Ma'sei quel  
No storm of

cor pos-sie - de, bel-lo di ca - sta fe -  
fate can move me, Ab-sence or death shall prove

de, è d'og-ni re mag-gior, e d'og - ni re mag -  
me; If that one heart is sure, if that one heart is

Count.

Oh det-ti!  
Per-di-tion!

Oh ge-lo - si - a!  
I will have ven-geance!

giор, e d'og-ni re mag-gior, mag-gior il Tro-va -  
sure, if that one heart is sure, Oh hap-py Trou-ba -

Nº 6 "Infida!,, "Qual voce!,,  
Recitative and Trio.

35

**Allegro. (d = 144) Count.**

(The Count wraps himself in his cloak, and Leonora rushes towards him.)

**Voice.** tor! Non m'in-gan-no... El-la scen-de!  
dour! There, oh won-der, She ap-proaches!

**Piano.** *Stns.*

**Leonora.** A-ni-ma mi-a! Più del-l'u-the wea-ry  
Oh, my be-lov-ed,

(Che far?)  
(What words!)

sa-to è tar-da l'o-ra; io ne con-fai gl'i-stan-fi co' pal-pi-ti del  
hours were long and lone-ly, my heart sim-pa-tient beat-ing hath meas-ur'd ev'-ry

*a piacere.*

co-re! Al-fin ti gui-da pie-to so a-mor fra que-ste brac-  
mo-ment; At last the spir-it of love brings thee safe in-to my long-ing

*col canto*

**Allegro agitato**

cia. Qual vo-ce!  
arms. (amongst the trees.) What ac-cen-ts?  
**Troub.** (The moon shines out, and shows a knight with closed visor.)

In-fi-da! Ah, tra-i-tress!

**Allegro agitato. (d = 100)**

*Vln.*

**14140**

Ah! dal - le te - ne-bre  
Ah! night hath blind - ed me,

8

(Recognizing them both, and throwing herself at Manrico's feet. To Manrico.)

trat - ta in er-ro - re jo fu - i! A te cre-dea ri -  
Those words to him were spo - ken! For thee a-lone my

vol - ge-re l'ac-cen - to,e non a lu-fi... A te, che'l'al - ma  
words were meant, My faith is thine un-bro-ken, Yes, thee a-lone I

mi - a sol chie - de, sol de - si - a! Io  
cher - ish, Be - lieve me, or I per - ish, My

t'a - mo, il giu - ro, fa - mo dim-men - so,e - ter - no a -  
heart can - not de - ceive thee, 'Tis thine, and thine a -

## Troubadour. (raising Leonora.)

mor!  
lone!

**Count.**

(Ah più non bra-mo!)  
(I do be-lieve thee!)

Ed - o - si!  
Au - da - cious!

Av-  
For

### Leonora.

I o t'a - mo!  
I love thee!

10

## Troubadour.

(Ah! più non be-

vam - po di fu - ror! Av - vam - po di  
this thou shalt a - tone! for this thou shalt

t'a - mo!  
love thee!

bra - mo!)  
lieve - thee!)

Se un vil If thou'rt non sei, di - sco - vri - ti!  
If thou'rt a knight, re - veal thy self.

### Leonora.

## Count.

(Oh! - mè!)  
(A - las!)

Pa - le - - - - sail  
I here dé -

Fag.  
b.p  
fp

Leonora. (aside to Manrico.)

## Troubadour.

Deh per - ple - tà!  
Oh woe - ful hour!Rav - vi - sa - mi, Man -  
Be - hold me then, Ino - me!  
mand it!

(Raising his visor.)

Count.

ri - co jo son! Tu! Come? In -  
am Man - ri - co! Thou darest? thousa - no! te - me - ra - rio! D'Ur -  
mad - man! o - ver - ween - ing! Ur -gel gel's se - gua - ce, a mor - te pro -  
re - tain - er, con - demnd as anscrit - to, ar - di - sci vol - ger - ti a  
out - law, Thy dar - - ing in - so-lence from

## Troubadour.

que - ste re - gie por - te?  
tres - pass hath not hemm'd theeé?  
Che  
De -

tar - di?  
lay not,  
Or via  
thy guards  
le guar - die ap -  
thou canst as -

pel - la,  
sem - ble,  
ed  
Thou  
il  
canst  
ri - va -  
de - stroy  
le  
me,

## Count.

fer - ro del car - ne - fi-ce con - se - gna! Il  
canst not make me, canst not make me trem - ble. Thy

*cresc.*

Wind.

tuo fa - ta - le i - stante as-sai più pros-si mo'e, dissen -  
hour of doom is near-er far than now per - chance thou -

## Leonora.

Con - te!  
Hear me!

(to Manrico)

na-to! Vie-ni... Al mio sde - gno vit-ti-ma  
knowest! Draw then,- For thy mad pre - sumption thy

è de -

## Troubadour.

Oh ciel! t'ar - re - sta!  
Oh stay, in mer - cy!

An -

d'u - po chio ti sve - ni.  
test - ed life thou ow - esti.

Se - gui - mi.  
Fol - low me!

## Leonora.

(Che mai fa - rò?  
(What shall I do?

Un sol mio  
If they're dis -

diam!  
come!

An - diam!  
I come!

Se - gui - mi.  
Fol - low me!

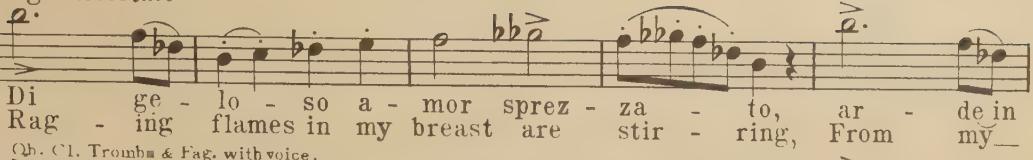
gri - do per-de - re lo puo-te!) cov - ered, it is sure des - truc-tion!)

Mo - di!  
Hear me!

No!  
No!

Allegro assai mosso. ( $d = 132$ )

41

*agitatissimo*

Ob. Cl. Tromba &amp; Fag. with voice.

Strs.

*sf pp**sf pp**b2*

me - tre - men - do il fuo - co! Il tuo  
ven - geance now naught can save thee, Death hath

san - gue, o scia - gu - ra - to, ad - e -  
mark'd thee with shaft un - er - ring, Trai - tor,

sti - guer - lo fia po - co! Dir - gli, o fol - le, io  
dost thou dare to brave me? That thou lov'st him, thy

t'a - mo, ar - di - sti! Ei più vi - ve - re non può -  
mad - ness con - fess'd it, Thus my faith thou dost de - ny,

*tutta forza*

Un ac - cen - to pro - fe - ri - sti, che a mo -  
Since thy fa - tal lips ex - press'd it, I have

Tromba tacet.

*fallarg. a piacere.*

rir lo con-dan - no, un ac -  
sworn that he shall die, Since thy

*ff* *colla voce.*

cen-to pro-fe - ri - sti, che a mo - rir lo con - dan -  
fa-tal lips ex - press'd it, I have sworn that he shall

**Leonora.**  
*marcato.*

Un i - stan-te al - men di - a lo - co, il tuo sde-gno  
Oh, in pi - ty one moment yet turn thee, And thy jealous

**Manrico.**  
*marcato.*

Del su - per-bo è va - na l'i - ra, ei ea - drà,  
Vain his threat'ning, and vain his an - ger, He shall perish,

**Count.**

nò!  
die!

Vln. Fl. Ob. & Cl. with voice.

*marcato.*

al - la ra - gio - ne: io, sol i - o di tan - to fo - co  
 mad-ness re - strain thou, I, 'twas I who ere - while did spurnthee,  
 da me tra - fit - to: il mor - tal, che a - mor t'in-spi - ra,  
 I here de - clare it, He thou lovest can heed no dan-ger,  
 fol-le!  
 Madness!

son, pur troppo, la ca - gio - ne! Piom - bi, piombi il  
 Me a lone then ar - raign thou, Yes, I glo - ry that  
 dal'a - mor fu re - so in - vit - to. La tua sor - te è  
 I'll chas - tise him, hear me swear it. Ah, be - ware then, thou

Dir - gli, t'a - mo,  
 That thou loy'st him,

tu - o fu - ro - re sul - la re-a che t'ol - trag-giò,  
 I have confess'd it, Ne'er that word will I de - ny.  
 già com - pi - ta, l'o - ra o - mai per te suo - nò!  
 ty - rant de - test - ed; I thy boast - ful threats de - fy.

oh fol - le, ar - di - sti!  
 thou hast con - fess'd it!

Oh fol - le, ar -  
 Dost dare to

vi - bra il fer - ro in que - sto co - re che te a -  
 Strike my heart, - since love hath bless'd it, Love will  
 Il suo co - re e la tua vi - ta il de -  
 She is mine, - she hath con - fess'd it, And with  
 di - sti!  
 brave me!

mar non vuol nè può.  
 show me how to die.

sti - no a me ser - bö.  
 joy for her I'll die.

Il tuo san - gue, o scia - gu -  
 Rag - ing flames in my breast are

ra - to, ad e - stin - guer - lo fia po - co!  
 stir - ring, From my ven - geance naught can save thee!

Dir - gli, o fol - le, io t'a - mo, ar - di - sti! Ei più vi - ve - re non  
 Death hath mark'd thee, with shaft un - er - ring; Trai - tor, dost thou dare to

stent.



può, no, ei più vi - ve - re non può, no, no, non può, no, no, non può, no, ei più  
brave me? Traitor, dost thou dare to brave me? I have sworn that thou shalt die yes, I have

stent.

stent. colla parte.

**Leonora.**

Piom - bi, ah pi - om - bi il tu - o fu -  
Yes, I glo - ry that I have con -

**Manrico.**

La tua sor - te è già com -  
Ah, be - ware, thou ty - rant de -

**Count.***a tempo.*

vi - ve - re non può! Ah! di ge - lo - so, di ge - lo - so a mor sprezz -  
sworn that thou shalt die! Ah, raging flames my heart are stir - ring, From my

8

*f a tempo.*

ro - re sul - la re - a che t'ol - trag -  
fess'd it, Nev - er that word will I de -

pi - ta, l'ora o - mai per te suo -  
test-ed, I thy boast - ful threats de -

za - to ar-de in me tre - men - do il fo - co, ar-de in me tre - men - do il  
ven - geance, from my ven - geance naught can save thee, from my venge - ance naught can

8

giò, vi - bra il fer - ro in que - sto  
 ny. Strike my heart, since love hath  
 nò, il suo co - re e la tu - a  
 fy. She is mine, she hath con -  
 fo - co! Un ac - cen - to pro - fe - ri - sti, un ac - cen - to pro - fe -  
 save thee, from my vengeance naught can save thee, from my vengeance naught can  
 co - re che te a - mar non vuol ne  
 bless'd it, Love will show me how to  
 vi - ta il de - sti - no a me ser -  
 fess'd it, And with joy for her I'll  
 ri - sti che a mo - rir lo con-dan - nò, che a mo - rir lo con - dan -  
 save thee, I have sworn that thou shalt die, yes, I have sworn that thou shalt  
 8

Poco più mosso.

può, che te a - mar non vuol  
 die, yes, love will show me how  
 bò, a me ser - bò, a me  
 die, for her I'll die, for her  
 nò, lo con - dan - nò, ah sì, un ac -  
 die, yes, thou shalt die! No, no, from my  
 Poco più mosso.

Tutti.

nè  
to  
può, no, no, non vuol, non vuol nè  
die, yes, love will show me how to  
ser - - bò, sì, il de - sti - no a me ser - -  
I'll die, ah, yes, with joy for her I'll  
cen-to pro - fe - ri - sti che a mo - rir lo con - dan -  
vengeance naught can save thee, I have sworn that thou shalt

8  
può,  
die, te a -  
love will  
bò,  
die, la tua  
yes, with  
nò, che a mo - rir lo con - dan - nò, lo con - dan - nò,  
die, yes, I have sworn, yes, I have sworn that thou shalt die,  
mar - non vuol nè puo,  
show me how to die,  
vi - ta il de - sti - no a me ser - bò,  
joy, ah, yes, with joy for her I'll die,  
a mo -  
yes, I've rir lo con - dan - nò, che a mo -  
I've sworn that thou shalt die, yes, I have

te — a — mar  
 love — will — show  
 la — tua vi — ta  
 yes, — with joy, — ah

rir lo con-dan — no, lo con-dan — no,  
 sworn, yes I have sworn that thou shalt die,  
 a yes.

non vuol nè può, no, non può, no,  
 me how to die, how to die, how

il de - sti - no a me ser - bò, sì, ser - bò, sì,  
 yes, with joy for her I'll die, yes, I'll die, yes,

mo - rir lo con - dan - no, a mo - rir, a  
 I've sworn that thou shalt die, thou shalt die, thou

non può, non può!  
 to die, to die!

ser - bò, sì, il de - sti - no a me ser - bò!  
 I'll die, for her I'll die, for her I'll die!

mo - rir, lo con - dan - no, lo con - dan - no!  
 shalt die, yes, thou shalt die, yes, thou shalt die!

(Exeunt Manrico and the Count, with drawn swords; Leonora falls senseless.)

**Act II. (The Gipsy.)**  
**Nº 7. "Vedi! le fosche notturne spoglie.,,"**  
**Chorus of Gipsies.**

*Scene.—* A ruined habitation at the foot of a mountain in Biscay; within, thro' a wide opening, a fire is seen; day is dawning. Azucena is seated by the fire, Manrico is lying on a low couch at her side, wrapped in his mantle, his helmet at his feet, a sword in his hand, on which he is gazing intently. The Gipsy band is scattered about the stage.

Allegro ( $\text{♩} = 138$ )

The musical score for Act II, No. 7, "Chorus of Gipsies." The score is for piano and orchestra. The piano part is on the top staff, and the orchestra parts are on the bottom seven staves. The music is in common time, key signature of one sharp. Dynamic markings include tr (trill), f (fortissimo), p (pianissimo), and triangle. Measure numbers 8 are indicated in several places. The score consists of eight staves of music.

TENOR.

Chorus.

TENOR. Ve - di! le fo - sche not-tur - ne spo - glie de' cie - li sve - ste l'im - men - sa  
See how the darkness of night dis - solves A - way when the sun-light from heav'n de -

BASS. Ve - di! le fo - sche not-tur - ne spo - glie de' cie - li sve - ste l'im - men - sa  
See how the darkness of night dis - solves A - way when the sun-light from heav'n de -

Strings alone

*pp*

tr

tr

vôl - ta: sem - brau - na ve - do - va che al-fin si to - glie - i bru - ni  
scend - eth, As when a wid - ow to put off her weeds re - solves When her

vôl - ta: sem - brau - na ve - do - va che al-fin si to - glie - i bru - ni  
scend - eth, As when a wid - ow to put off her weeds re - solves When her

Wind Tri., etc. *pp*

Strings

pan - ni ond' e - ra in - vol - ta.  
sor - row - ful mourn - ing end - eth.

pan - ni ond' e - ra in - vol - ta.  
sor - row - ful mourn - ing end - eth.

*tr*

Corni

(They take up their tools.)

(They beat time with their hammers on the anvils;  
the Basses on the strong beats and the Tenors on the weak  
beats.)Al - po - pral al - po - pra!  
Come, lads, be - stir ye!Dagli  
give meAl - po - pral al - po - pra!  
Come, lads, be - stir ye!Mar - tel - la.  
the hammer.

Women.

*f*Chi del gi -  
Who cheers theChi del gi - ta - no i gior - ni ab - bel - la? Chi del gi -  
Who cheers the days of the rov - ing Gip - sy? Who cheers theChi del gi - ta - no i gior - ni ab - bel - la? Chi del gi -  
Who cheers the days of the rov - ing Gip - sy? Who cheers the*f* Tuttita - no i gior - ni ab - bel - la, chi? chi i gior - ni ab - bel -  
days of the rov - ing Gip - sy? Say, who, who is it cheers hista - no i gior - ni ab - bel - la, chi? chi i gior - ni ab - bel -  
days of the rov - ing Gip - sy? Say, who, who is it cheers hista - no i gior - ni ab - bel - la, chi? chi i gior - ni ab - bel -  
days of the rov - ing Gip - sy? Say, who, who is it cheers his

*tutta forza*

la?  
days?

la? Chi del gi - ta - no i gior-ni ab - bel - la? La zin-ga rel -  
days? Who cheers the days of the rov-ing Gip - sy? 'Tis the gi -

la? Chi del gi - ta - no i gior-ni ab - bel - la? La zin-ga - rel -  
days? Who cheers the days of the rov-ing Gip - sy? 'Tis the gi -

*ff*

la!  
na!

la!  
na!

la!  
na!

They rest awhile from their work, and address the women

Ver - sa-mi un  
Pour me a

Ver - sa-mi un  
Pour me a

*f*

trat-to:  
tankard,

le-na e co - raggio il cor - po e l'a - ni - ma traggon dal  
'tis wine a - lone that makes my courage rise, let us be

trat-to:  
tankard,

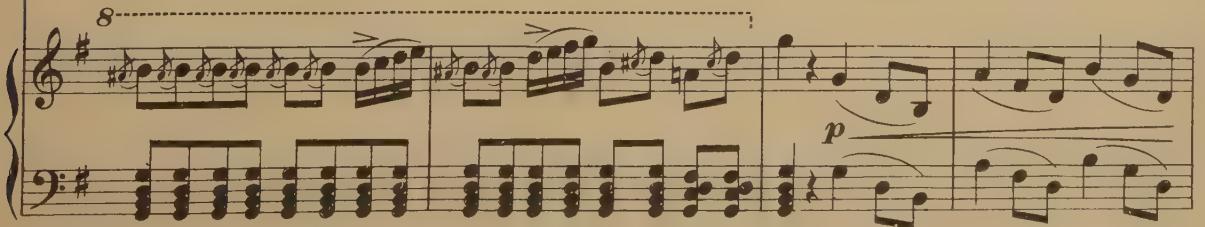
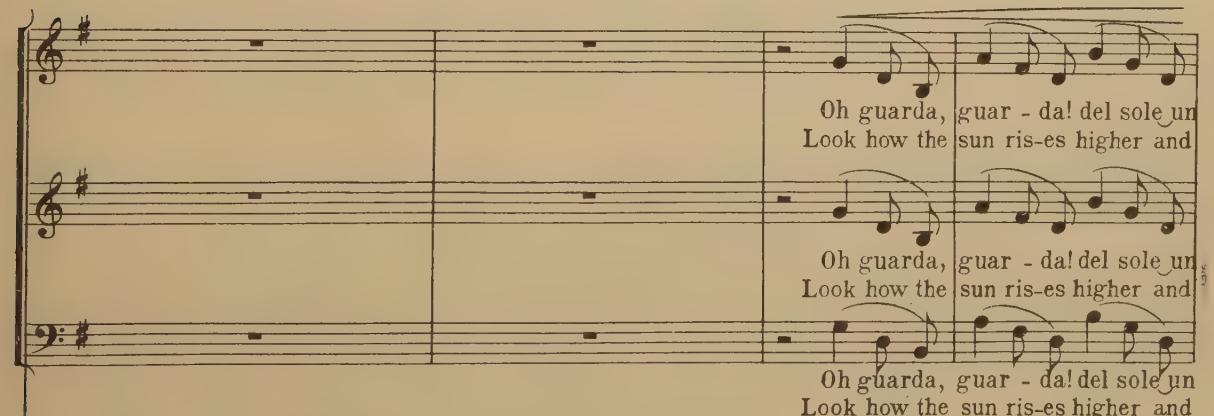
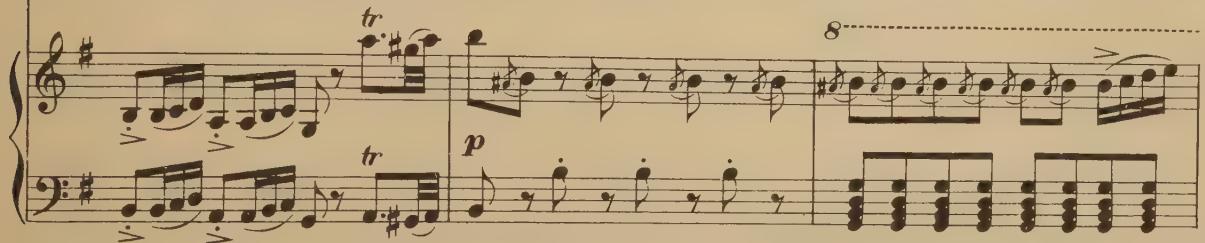
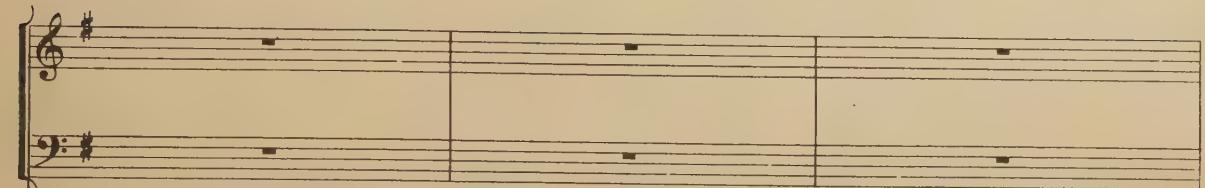
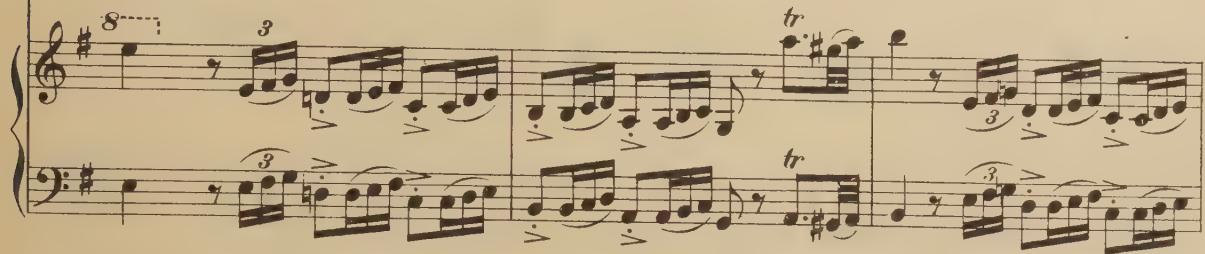
le-na e co - raggio il cor - po e l'a - ni - ma traggon dal  
'tis wine a - lone that makes my courage rise, let us be

*f*

(The women pour them wine in rustic cups.)

be - re.  
drinking.

be - re.  
drinking.



rag - gio\_ bril - la più  
high - er,\_ Look how his

vi - vi - do nel tuo bic - chie - re!  
rays in the cup are blink-ing!

rag - gio\_ bril - la più  
high - er,\_ Look how his

vi - vi - do nel tuo bic - chie - re!  
rays in the cup are blink-ing!

rag - gio\_ bril - la più  
high - er,\_ Look how his

vi - vi - do nel tuo bic - chie - re!  
rays in the cup are blink-ing!

The Men.

Al - l'o - pra! al - l'o - pra!  
Come, lads, be - stir ye!

Al - l'o - pra! al - l'o - pra!  
Come, lads, be - stir ye!

*f*

Chi del gi - ta - no i gior - ni ab - bel - la?  
Who cheers the days of the rov - ing Gip - sy?

Chi del gi - ta - no i gior - ni ab - bel - la?  
Who cheers the days of the rov - ing Gip - sy?

## Women.

Chi del gi - ta - no i gior - ni ab - bel - la, chi?  
Who cheers the days of the rov - ing Gip - sy, say,

Chi del gi - ta - no i gior - ni ab - bel - la, chi?  
Who cheers the days of the rov - ing Gip - sy, say,

Chi del gi - ta - no i gior - ni ab - bel - la, chi?  
Who cheers the days of the rov - ing Gip - sy, say,

chi i gior - ni ab - bel - la?  
who, who is it cheers his days?

chi i gior - ni ab - bel - la?  
who, who is it cheers his days? La zin - ga -  
' Tis the gi -

chi i gior - ni ab - bel - la?  
who, who is it cheers his days? La zin - ga -  
' Tis the gi -

la zin - ga - rel - tr - la!  
'tis the gi - ta - na!

rel - la, la zin - ga - rel - la, la zin - ga - rel - - la!  
ta - na, 'tis the gi - ta - na, 'tis the gi - ta - na!

rel - la, la zin - ga - rel - la, la zin - ga - rel - - la!  
ta - na, 'tis the gi - ta - na, 'tis the gi - ta - na!

*ff*

Nº 8. "Stride la vampa,"  
Canzone.

While Azucena sings, the Gipsies gather round her.

Allegretto ( $\text{J}=60$ )

**Azucena.**

Stri - de la vam - pa! la  
Fierce flames are soar - ing, the

**Piano.**

Strings      pp

fol - la in - do - mi - ta cor - re a quel fo - co lie  
cru - el mul - ti - tude Rush to the pas - - time, laugh

ta in sem - bian - za! Ur - li di gio - ja in -  
in their mad - ness, Fren - zied with plea - sure, shout -

Ci. & Fag.

marcato

- tor - no ec - cheg - gia - no: cin - ta di sgher - ri  
- ing as vul - tures cry. Forth comes the vic - tim,

marcato

don - na s'a - van - za! Si - ni - stra splen -  
 girt with her sad - ness. Rough guards with curs -

de sui vol - ti or - ri - bi - li la te - tra  
 es drag her a - mid the crowd, O'er all the  
 Cl. & Fag. sustain

fiam - ma che s'al - za, che s'al - za al ciel,  
 flame rush - es up - ward, ac - cus - ing the sky,

Vln.

che s'al - za al ciel!  
 the si - lent sky! Ob. & Cl.

ff

Azucena.

Stri - de la vam - pa! giun - ge la  
 Fierce flames are roar - ing, bring forth the

vit - ti - ma ne - ro ve - sti - ta,  
 sac - ri - fice, Bare - foot, un - gir - dled,

di - scin - ta e scal - za! Gri - do fe - ro -  
 in gar - ment sa - ble, Yells of de - ri -

ce sion di mor - te le - va - si, Pe - coj ri -  
 greet ed her ag - o - ny, Wri - thing they -

pe - te di bal - za in bal - za! Si -  
bound her, 'mid cries as of Ba - bel, And

ni - stra splen - de sui vol - ti or - ri - bi - li  
there they watch'd her scorch at the fie - ry stake,

la te - tra fiam - ma che s'al - za, che s'al - za al ciel,  
O'er all the flame rush - es up - ward, ac - cus - ing the sky,

che s'al - za al ciel!  
the si - lent sky!

Nº 9. "Mesta è la tua canzon!,  
Chorus of Gipsies.

Assai moderato.

*cupo ed allarg.*

Azucena. Del pa - ri me-sta che la sto - ri - a fu -  
'Tis sad in - deed, but sad-der still the dire-ful

Chorus of Gipsies. Me-sta è la tua can - zon!  
Sad is thy morn-ing song.

Me-sta è la tua can - zon!  
Sad is thy morn-ing song.

Me-sta è la tua can - zon!  
Sad is thy morn-ing song.

Assai moderato.

Piano. *sempre più p ed allarg.*

(Turns towards Manrico and says in an undertone)

ne-sta da cui trague ar - go - men - to! Mi ven - di - ca! mi ven - di -  
sto - ry that I ev - er must re - mem - ber. A - venge thou me! A - venge thou

Ob. & Cl.

Manrico. A Gipsy.

ca! (L'ar - ca - na pa - ro - la o - gnor!) Compagni avanza il giorno; a pro - cac - ciar - ciun  
me! (A - gain those mysterious words!) Companions, now 'tis day-light, come forth to seek your

## Allegro.

pan, su su! scen-dia-mo per le pro-pin-que vil - le.  
bread, A-rise! de-scend we up-on the nearest vil-lage.

An -  
A -



dia-mo!  
way then!

(They carefully replace their tools in their bags and descend from the height, singing as they go.)

Chorus.

An-dia-mo!  
A-way then!

An-dia-mo!  
A-way then!

An-dia-mo!  
A-way then!



## Women. (withdrawing)

Chi del gi - ta - no i  
Who cheers the days of the

Chi del gi - ta - no i gior - ni ab - bel - la?  
Who cheers the days of the rov - ing Gip - sy?



giorni abbel-la?  
rov-ing Gip-sy?

Chi? Who? gior-ni abbel  
is it cheers his la?  
days?

Chi? Who? chi? who? ab - bel  
who cheers his la? Chi del gi  
days? Who cheers the

Chi? Who? chi? who? ab - bel  
who cheers his la? Chi del gi  
days? Who cheers the

La zin-ga - rel *tr.* la!  
'Tis the gi - ta na!

ta - no i giorni abbel - la? La zin-ga - rel  
days of the rov-ing Gip - sy? 'Tis the gi - ta la!  
na!

ta - no i giorni abbel - la? La zin-ga - rel *tr.* la!  
days of the rov-ing Gip - sy? 'Tis the gi - ta na!

F1. Ob. C1. *pp*

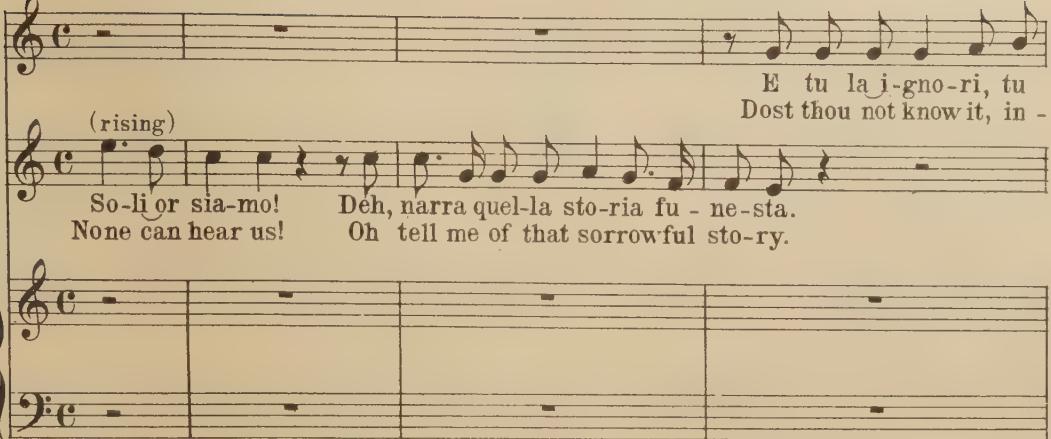
(far away) *tr.*  
la zin-ga - rel *tr.* la!  
'tis the gi - ta na!

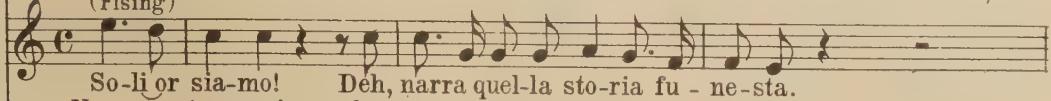
la zin-ga - rel *tr.* la!  
'tis the gi - ta na!

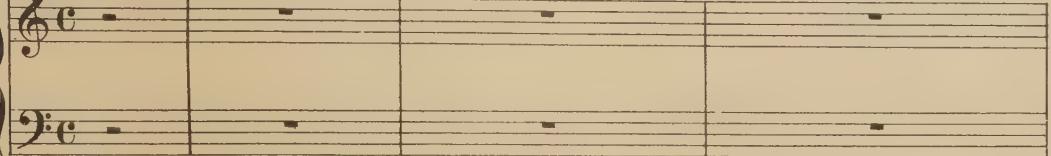
la zin-ga - rel *tr.* la!  
'tis the gi - ta na!

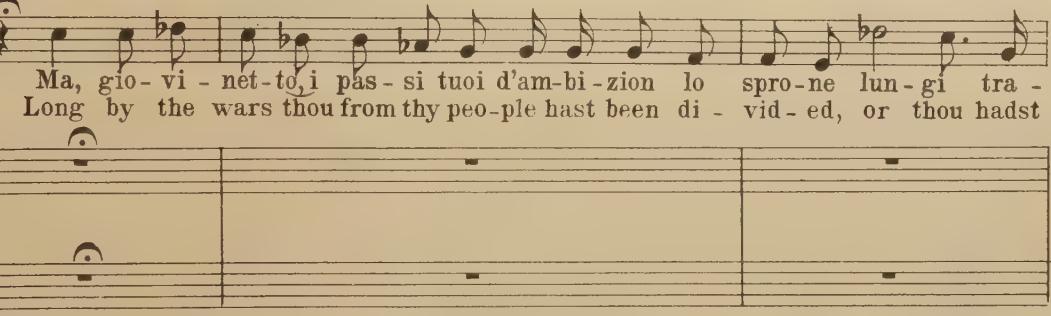
C1. Fag. *tr.* *ppp morendo*

Nº 10. "Condotta ell'era in ceppi,"  
Recitative and Narrative.

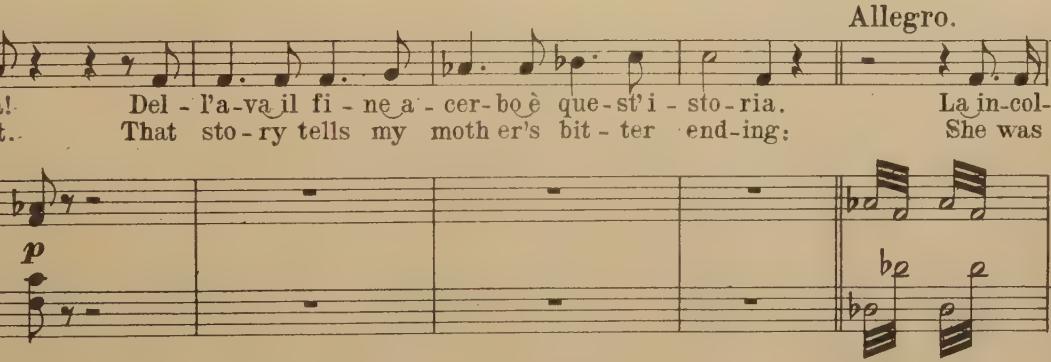
Azucena. 

Manrico. 

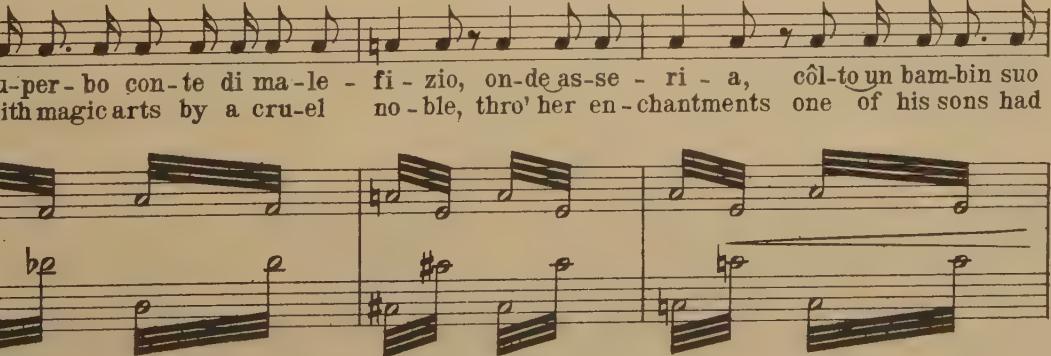
Piano. 



pur? Ma, gio - vi - net-to, i pas - si tuo i d'am-bi - zion lo spro-ne lun - gi tra -  
deed? Long by the wars thou from thy peo-ple hast been di - vid - ed, or thou hadst



e - a! Del - l'a - val fi - ne a - cer-bo è que - s'i - sto - ria. La in - col -  
heard it. That sto - ry tells my moth er's bit - ter end - ing: She was



pò su-per - bo con-te di ma-le - fi - zio, on-de as-se - ri - a, côl-to un bam-bin suo  
charg'd with magic arts by a cru-el no - ble, thro' her en - chantments one of his sons had

fi - glio - Es - sa brucia - ta ven - ne ov' ar - de quel fo - co!  
 per - ish'd, There at the stake they burnt her, where now thou art standing!

**Manrico.** (starts away from the spot with dread) **Andante mosso** ( $\text{♩} = 120$ ) **Azucena.**

Ahi! scia-gu - ra - ta! Oh spot of hor - ror! Con - In

*sotto voce*

**Ct. & Vln.**

dot - ta el - le-ra in cep - pi al su - o de - destin tre -  
 chains to her doom they dragg'd her, no hope was there of as -

men - do; col fi - glio sul-le brac - cia, io la se-guia pian -  
 sis - tance; My ba - by on my shoul - der, I fol-lowed at a

gen - do. In - fi - no ad es-sa un var - co ten - tai, ma in - va - no, a -  
 dis - tance; In vain I sought to ap - proach her, in vain my un-hap - py

prir - mi, in - van \_\_\_\_\_ ten - to la mi - se-ra fer-mar-sie be - ne - dir -  
 moth - er To bless \_\_\_\_\_ me put forth her hands, ere flames her breath could smooth -  
CL. & Fag.  
 mi! Chè, fra bestemmie o - see - ne, pun - gen - do - la coi  
 er! Guards, savage and fe - ro - cious, With jeers — bru-tal-ly  
 fer - ri, al ro - go la cac - cia - va - no gli scel - le - ra - ti  
 load her, With spears and cru-el taunting words in - to the flames they  
 sgher - ri Al - lor, con tronco ac-cen - to: "mi  
 goad her; **pp** And in her dy-ing strug - gle, "A -  
 ven - di - cal, scla-mo Quel det - to une - coe - ter - no in que sto  
 venge thou me," she cried: Those words I hear for ev - er where'er I  
CL. & Fag.

cor, in - que - sto cor la - scio.  
go, wher - e'er I go or bide.

Vln. f  
p  
fp

La ven - di -  
Did'st thou a -

## Azucena.

ca - sti? Il fi - glio giun - si a ra - pir del con - te;  
venge her. I stole the child of that cru - el no - ble;

lo tra - sci - nai qui  
I, too, a fire had

me - co - le fiamme ar - dean già pron - te.  
kin - dled, a - venging my tears and trou - ble.

(shrink - )

Manrico. Le fiamme? Oh ciel!  
Oh, mother, with fire?

tu  
What

ing from her.) Ei di - strug - ge - a-si in pian - to -  
When in my arms he la - ment - ed,

for - se?  
say'st - thou?

F1. & Ob.  
Vln. pp

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io mi sen - ti - va il co - re di - la - nia - to, in -  
 Pit - y was stirr'd in my bo - som, I my pur - pose re -  
  
 Allegretto.(d=60.) sotto voce e declamato  
 fran - to! Quan - d'ec - co a - gl'e - gri  
 pent - ed. Then dark - ly a cloud came  
 Vln.  
 pp sempre Vln. 2di.  
  
 spir - ti, co - me in un so - - gno, ap -  
 o'er - me, Up - rose that fa - - tal  
 tr  
 sotto voce  
  
 par - ve la vi - sion fe -  
 vi - sion: Lu - rid flames a -  
 tr  
  
 ra - le di spa - ven - to - se  
 scend - ing shout - ings of fierce de -  
 tr

lar - ve! gli sgher - ri! ed il sup -  
 ri - sion, the sol - diers point - ing their  
 tr.

Viole.

pli - zio! la ma - - dre smor - - ta in  
 lanc - es, my moth - - er, wan and

vol - to, scal - za, di -  
 bleed - ing, bare - foot, and

scin - ta! il gri - do, il  
 faint - ing, I hear her, I

cl.

gri - do, il no - to gri - do a - scol - - to! "Mi  
 hear her, for re - tri - bu - tion she's plead - ing: "A -"

*ff*

ven - di - ea!,,  
venge thou me!"

8

*ff Tutti.*

*dim.*

*pp agitatiss. declamato*

Corni, etc.

La ma-no con-vul - sa sten - do  
The shudder of death then seiz'd me;

strin - go la vit - ti - ma nel fo - co la trag - go,  
o - ver Her hapless head the flames rose de - voring,

la so - spin - go! Ces - sail fa - tal de -  
in they drove her! Hor - ror my sens - es

*ff*

*pp*

li - rio - for - ri - da sce - na fug - ge - la -  
cloud - ed, from that dread vi - sion turn-ing, I

*pp*

fiam - ma sol di - vam - pa, e la sua pre - da  
 saw the fire be - fore me, my strugg - ling vic - tim  
*pp*  
*Violin & Cello*  
 struggle! Pur vol - go in-tor - no il guar - do e in -  
 burning! And when I look'd a - round me, in -  
*ff*  
*pp*  
 nan - zi a me veg - g'i - o del-l'em-pio con - te il fi - glio!  
 stead of him I cher-ish'd, I saw the ha - ted in - fant! **Manrico.**  
 Ah! che  
 Ah, what  
 Il fi - glio mi - o, mio fi - glio a - vea bru - cia - to!  
 My own had per - ish'd, And I, and I had slain him!  
 di - ci? Ah!  
 sayst thou? Ah!  
 Qua-le or - tale of  
*cresc. sempre*  
*ff*  
*Cl. & Fag.*

## Azucena.

## Manrico.

ror! woe! Ah! Ah!

Qua - le or -  
Tale of

## Azucena.

Mio fi - glio, mio fi - glio,  
Oh hor - ror! oh hor - ror!

ror! woe! oh oh qua say - le or - no - - ror!  
woe!, woe! oh oh say - le or - no - - more!

## Azucena.

il fi - glio mi - o!  
my son had per - ish'd,

il fi - glio mi -  
and I my - self,

- o-a-vea bru - cia - to!  
- my-self had slain him!

## Manrico.

Or - ror!  
No more!

## Manrico.

Qua-le or-ror!  
Say no more!

*pp*

*sempre dim.*

Qua - le or-  
Say no

## Azucena.

ror! more! Sul Ah! ca - po let me mi - o think on that chio - day

*pp*

*Viol. & Fag.*

*allarg. poco a poco e morendo*

me sen - to driz - zar - sian - cor! driz -  
no more, the re - mem - brance is death, I

*allarg. poco a poco e morendo*

(Azucena falls exhausted on her seat; Manrico stands for some moments dumb with horror and astonishment.)

zar - sian - cor! driz - zar - sian - cor!  
can no more, I can no more.

*allarg. morendo*

*ppp*

*pppp*

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Nº 11. "Mal reggendo all'aspro assalto.,,  
Recitative and Duet.

(Interrupting him)

**Azucena.** - - - - - Tu sei mio  
I am thy

**Manrico.** - - - - - Non son tuo fi - glio! E chi son i - o? chi dun-que?  
Was I that child then? Thou'ret not my moth-er? Who am I?

**Piano.** - - - - -

fi-glio! Ah for - se? che vuo - i! Quan-do al pensier s'af - fac - cia il tru - ce  
mother. What said I? I know not! when I re - call that day of de-spair and

Ep-pur di - ce-sti -  
And yet thy sto - ry -

ca-so lo spirto in-te - ne - bra - to po-ne stol - te pa - ro - le sul mio labbro - Ma - dre,  
anguish, my darken'd reason sees im-agin'd vi - sions of hor - ror and de - lusion. Moth - er,

*con passione*      **Manrico.**      *tutto questo Rec v°*  
**Azucena.** *molto presto.*

te - ne - ra madre non m'a - ve - sti o - gno - ra? Po - trei ne - gar - lo? A me, se vi - vi an  
fond lov - ing mother thou hast found me ev - er. I'll ne'er de - ny it. To me thou ow'st thy

co - ra, hol dê - i? Not-tur - na, nei pu - gna - ti cam - pi di Pe -  
 life, for I sav'd thee. Re-mem - ber, when up - on the ram-parts of Pe -  
  
 lil - la, o - ve spen - to fa - ma ti dis - se, a dar - ti se - pol - tu - ra non  
 lil - la, 'mid the dead thy comrades had left thee, did I not seek thee out to en -  
  
 mos - si? La fug - gen-te au - ra vi - tal non i-sco - vrì nel se - no, non t'arre -  
 tomb thee? Who re - vived the dy-ing spark of vi - tal flame, who watch'd thy returning  
  
 stò mater - no af - fet - to? E quan - te cu - re non spe - si a ri - sa -  
 breath, who but thy mother? Think of the care un - ceas-ing with which thy  
  
 nar le tan - te fe - ri - te!  
 wounds I fond - ly tended!  
**Manrico.** (with noble pride)  
 Che por - tai quel di fa - ta - le, ma tut - te qui, nel  
 Yes, I thought my days were num - ber'd, but dy - ing still I

pet - to! Io sol, fra mil - le già sban - da - ti, al ne-mi - co vol - gen - do ancor la  
glo-ried that on my breast a-lone I bore them, I a-lone fac'd the foe, of all my

faccia! Il rio De Lu - na su me piom - bò col suo drappel - lo: io caddi! pe -  
squadron. 'Twas there the cur-sed de Lu - na with his troops surprised me, and wounded I

## Allegro. Azucena.

rò - da for - te jo cad-di! Ec - co mer - ce - de ai gior - ni, che l'in -  
fell, - fell like a sol-dier. And what re - turn for thy mer - cy hath he

fa - me nel sin-golar cer-tame eb-be sal - va da te! Qual fac-cie - ca - va  
made thee? He viley doth pur-sue him who spared him that day. Tell me what moved thee

## Manrico.

stra - na pietà per es - so? Oh ma-dre! non saprei dir - lo a me stes - so!  
then to refrain from strik-ing? Oh, mother, I in that mo - ment was spell-bound!

Azucena.

Allegro.  $\text{d} = 108$ 

Manrico. cantabile

Stra - na pie - tà, stra - na pie - tà!  
Strange are thy words, strange are thy words.

Mal reg -  
I as -

gen - do al - l'a - spro as - sal - to, ei già -  
sault - ed, he fee - bly de - fend - ed, At my -

toc - co il suo - lo a - ve - a; ba - - le -  
mer - cy the foe lay ex - tend - ed, Bright - - ly -

na - va il col - po in al - to che tra -  
flash - ing my blade was de-scend - ing, Scorn I

fig - ger-lo, tra - fig - ger-lo\_ do - ve - a - agitato e cupo  
owed him for the ha - tred that he bore me: quan - do ar - re - sta, quando ar -  
When Ob. & Cl. a ma - gi c pow - er

re - sta un mo - to ar - ca - no nel di - scen - der, nel di -  
 stay'd my arm up - lift - ed; Wrath and scorn had from my

scen - der que - sta ma - no, le mie fi - bre a - cu - to ge - lo fa re -  
 heart that mo - ment drift - ed, And a tremor of awe with-held my arm, I

pen - - te abbri - vi - dir! men - - tre un gri - do  
 dared not shed his blood! Words as of warn - ing

vien - dal cie - lo, men - tre un gri - do vien - dal cie - - lo che mi  
 close be - side me, words of warn - ing close be - side me, thus they

Fag.

Azucena. Meno mosso.

*ppp sottovoce*

Ma nel'l'al - ma del'in - gra - to non par - lò del ciel un  
 Oh my son, wouldst thou but heed me, Or that speed - y death would

di - ce: non se - rirt  
 whisperd: End this feud.

Meno mosso. ( $\text{d} = 92$ )

*p* Vln.

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det - to, non par - lò del cie - lò un det - to! Oh! se ancor ti spinge il  
 blight him, or that speed - y death would blight him. Oh if fate a-gain should  
 fa - to a pugnar col ma - le - det - to, a pu - gnar col ma - le -  
 lead thee Where thy dead-ly blade can smite him, where thy dead - ly blade can  
 det - to, com - pi\_o fi - glio, qual d'un Di - o, com - pi al -  
 smite him, Shew no mer - cy, ne'er gain - say me, Strike him  
 lo - ra il cen - no mi - o! Si - no al'l-el-sa que-sta  
 sure - ly, son, then o - obey me, Sheathe thy dag-ger to the  
 la - ma vi-bra, im-mere-gi al'l-empio in cor, vi - bra, im-mer - gi al-l'em - pio in  
 hilt with-in th'un-grate-ful traitor's heart, sheathe thy dag - ger with-in his

cor! Si-no all'el - sa que - sta la - ma, que - sta la -  
 heart! Strike the trai - tor, strike the trai - tor, strike the trai -  
**Mannico.**

Sì, lo giu - ro, que - sta la - ma scen - de.  
 Yes, I swear it, yes, this dag - ger I will

ma vi-bra, immer-gial-l'empio in co - re, vi - bra, im-mer - gi al - l'em - pio in  
 tor, sheathe thy dag-ger in his heart; yes, sheathe thy dag-ger with-in his

rà del - l'em-pio in co - re, scen - de - rà del - l'em - pio in  
 sheathe with - in his heart, yes, I will sheathe it in his

8

cor! Si-no all'el - sa que - sta la - ma, que - sta la -  
 heart! Strike the trai - tor, strike the trai - tor, strike the trai -

cor! heart! Sì, lo giu - ro, que - sta la - ma scen - de.  
 Yes, I swear it, yes, this dag-ger, I will

ma vi-bra, immer-gial-l'empio in co - re, vi - bra, im-mer - gi al - l'em - pio in  
 tor, sheathe thy dag-ger in his heart; yes, sheathe thy dag-ger with-in his

rà del - l'em-pio in co - re, scen - de - rà del - l'em - pio in  
 sheathe it in his heart, yes, I will sheathe it in his

cor, al - l'em - pio in cor, si!  
heart, in his trai - tor heart, yes,

cor, al - l'em - pio in cor, si!  
heart, in his trai - tor heart, yes,

*8.*

vi - bra, im-mer - gi al-l'empio in cor, vi - bra, im - mer - gi al-l'empio in cor!  
sheathe thy dag - ger in his heart, sheathe thy dag - ger in his heart!

scen - de - rà del-l'em-pio in cor, scen - de - rà del-l'empio in cor!  
I will sheathe it in his heart, I will sheathe it in his heart!

(The prolonged note of a horn is heard.)

(Sounds his horn in answer.)

**Manrico.**

L'u - sa - to mes-so Ru - iz in - yi - a For - se -  
The wanted signal, perchance 'tis Ru - iz, Answer. (within)

*Corno.* **Allegro.**

**Azucena.** (sits absorbed, unconscious of what passes.)**Manrico.** (to a Messenger who has entered.)

"Mi ven - di - ca!," Allegro. I - nol - tra il  
"A - venge thou me!" Thou mayst ap -

*Str.*

**Messenger** (giving a letter.)

piè Guer-re - se - ven - to, dimmi, se - gui - a? Ri-spondai il fo - glio che re - co a  
proach, Say what hath brought thee? ti-dings of warfare? I bear a let-ter, 'twill tell thee

**Manrico** (reading.)

te. "In no - stra possa è Castellor; ne dêi tu, per cenno del pren - ce, vi - gi - lar le di - fe - se.  
all. "Our men have taken Castellor. The prince's order is that thou come instantly to defend it;

O - ve ti è da - to, affret - ta - tia ve - nir. Giun - ta la se - ra, trat - ta in in - gan - no di  
Unless thy wounds un - heal'd have laid thee low, I shall expect thee; know that, deceiv'd by ti -

(despairingly.)

tua morte al grido, nel vi - cin chiostro del - la Croce, il ve - lo cin - ge - rà Leo - no - ra,, Oh giusto  
dings of thy death, the fair Leo - no - ra will this day be - come the bride e - lect of heav - en." Oh cru - el

**Allegro agitato mosso. (d=100.)****Azucena** (starting up.)**Manrico** (to the Messenger.)

cie - -lo! Che fi - a? Ve - lo - ce scen - di la  
for - -tune! What saith he? Go, has - ten, bring me a

**ff** Tutti.**Vln.****pp**

bal - za, ed un ca - val - lo a me prov - ve - di.  
 charger, De-scend the hill and there a - wait me.  
**Messenger.** Cor-ro. Man-  
 Yes! Man-

Il tem-po in - cal-za! Vo - la, m'a - spet-ta del col - le ai  
 Lose not a moment, fly then, a - wait me, the moments are  
 cena (interposing)

ri - co!  
 ri - co!

(The Messenger departs in haste.) **Azucena.** **Manrico.**  
 pie - di. E spe - ri? e vuo - i? (Per - der - la!) Oh am - ba - scia! -  
 pressing. Man - ri - co, what wilt thou? (If I be too tar - dy!)

dim.

(puts on his helmet and  
 seizes his mantle)

Azucena. **Manr.**  
 per - oh - der quel - l'an - gel!) (E fuor di se!) Addi - o!  
 cru - el tor - ment!) (He's in de - spair.) I leave thee.

**Azucena.** **Manrico.** **Azucena.**  
 No, fer - ma, o - di Mi la - scia! Fer - ma! Son  
 No, tell me where - fore I can - not. List - en - tis

ff

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(with authority.)

*agitato assai*

Io che par - lo a te! Pe - ri - gliar - ti an - cor lan - guen -  
I, thy moth - er, speaks. Wilt thou leave me here in sad -

Cl. & Fag.

te per cam - min sel - vag - gio ed er - - mo! Le fe - ri - te  
ness, For a path of toil, and in an - - ger? Thou art fee - ble

vuoi, de - men - te! ri - a - pri - del pet - to in - fer -  
yet, 'tis mad - ness! Thou thy life wilt sure - ly en - dan -

*con passione*

mo! No, sof - frir - lo non pos - si - o, il tuo san - gue è  
ger! No, thou must not leave me weep - ing, Thou my life hast

san - gue mi - o! O - gni stil - la che - ne ver - si tu la  
in thy keep - ing, If a dan - ger now come nigh thee, It will

spre - mi dal mio cor! tu la spre - mi dal mio cor!  
 break thy moth - er's heart, it will break thy moth - er's heart,

tu la spre - mi dal mio cor, ah! ah! tu la  
 it will break thy moth - er's heart. Ah! ah! canst thou

cresc.

strongly accept these two 32nd notes. Manrico.  
 spre-mi, leave me? spre-thou'l break my heart! Un mo-  
 let me

Fl. Ob. & Cl. >

men - to può in - vo - lar - mi il mio ben, la mia spe - ran -  
 go, no more de - tain me, May I per - ish if I lose

za! No, che bá - stiad ar - re - star - mi, ter - rae ciel non  
 her! Heav'n and earth shall not re - strain me, I must fly to

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## Azucena.

De - men - te!  
'Tis mad - ness!

ha pos - san - za! Ah! mi sgombra, o ma - dre, i pas - si, Guai per  
dis - a - buse her. 'Tis in vain to re - sist, Oh - moth - er, Thy fore -

te, s'io qui re - stas - si! tu ve - dre - stia' pie - di tuo -  
bod - ing thou must smoth - er, From the maid whom I have chos -

## Azucena.

i spen-to il fi - glio di do - lor! No, sof - frir - lo non pos - si -  
en, I would rath - er die than part. No, thou must not leave me weep -

ing. Manrico.

No, sof - frir - lo  
No, thou must not

Guai per te, s'io qui re - stas - si! Tu ve - dre - stia'  
Thy fore - bod - ing thou must smoth - er! 'Tis in vain to re -

non pos - si - o, il tuo san - gue è san - gue mi - o! O - gni  
 leave me weep - ing, Thou my life hast in - thy keep - ing, If a

pie - di tuo - i spen - to il fi - glio di do - lo - re! Tu ve -  
 sist, oh moth - er, Thy fore - bod - ing thou must smooth - er! From the

tutta forza

stil - la che ne ver - si tu la spre - mi dal mi - o cor!  
 dan - ger now come nigh thee, It will break thy moth - er's heart!

dre - sti a pie - di tuo - i spen - to il fi - glio di do - lor!  
 maid whom I have chos - en, I would rath - er die than part!

tutta forza.

fer - ma, deh! fer - ma! M'o - di, deh! m'o - di!  
 Stay then, oh stay then! Hear me, oh hear me!

Mi la - scia, mi la - scia!  
No lon - ger de - tain me!

Ah fer - - - ma! m'o di, son, di, son  
 Ah stay, my leave me

Per - der quel - lan - ge - lo! Mi la - re - strain - scia, mi  
 Heav - en and earth shall not me, I

ff

io  
 not, che par - la a te, par - la a te! fer - ma, fer - ma, fer -  
 'Tis I, thy moth - er, who speaks, my son, oh stay, my  
 la - scia! ad - di - o! mi la - scia, mi  
 go, moth - er, fare - well, oh moth - er, I  
  
 ma, fer - ma, ah fer - ma, fer - ma, fer - ma!  
 son, oh stay, oh stay, oh hearthy moth - er, deh! fer - ma,  
 must go, oh moth - er, I must go, my son, oh  
 la - scia, mi la - scia, mi la - scia! deh la - scia, ad -  
 must go, oh moth - er, I must go, I go, oh  
  
 fer - ma, ah fer - ma, fer - ma, fer - ma!  
 hear me, oh stay! oh hearthy moth - er! (Exit Manrico, Azucena  
 trying in vain to de - tain him.)  
 di - o, mi la - scia, ad - dio, ad - di - o!  
 moth - er, oh moth - er, mother, fare - well!

Nº 12. "Il balen del suo sorriso.,,  
Recit. and Aria.

Cloisters of a Convent near Castellor. Trees at the back. Night.

Piano.

Andante mosso. (♩=80.)

Vlns. pizz.  
Bassi pizz.

(The Count, Ferrando and several followers enter furtively, wrapped in their cloaks.)

Count. Recit.

Tut-to è de-serto; nè per lau-re-an-co-ra suo-na lu-sa-to car-me In tempo jo  
All here is silent, From th'ac-cus-tom'd o-ri-ons thy are yet re-pos-ing; We are in

Ferrando.

giungo! Ar-di-ta o-pra, o si-gno-re, im-pren-di. Ar-di-ta, e qual fu-ren-te-a  
safety. A bold ad-venture thou hast un-der-tak-en. 'Tis daring, 'tis such as slight-ed

Count.

Strings arco

**p**

mo-re ed ir-ri-ta-to or-go-glio chie-se-ro a me. Spen-to il ri-  
love, and scorn, shown me by that out-cast, from me de-mand. She thought him

val, ca-du-to o-gnio-sta-col sem - bra-va a' miei de - si - ri; no - vel-loe più pos-  
dead, and ev-'ry ob-sta-ble had vanish'd, that now im - pedes me, When yet an-oth-er

## Allegro.

sen-te el - la ne ap - pre-sta L'al-ta-re! Ahno - non fia d'al-tri Le - o -  
pre-text she had dis - covered: the cloister! Ahno, I will nev-er-more re-

no - ra! Le - o - no - ra è mi - a!  
sign thee! Mine art thou, Leo-no - ra!

Largo. ( $\text{♩} = 50$ )

## cantabile

Il ba - len del suo sor - ri - so d'u - na -  
In the light of her sweet glanc-es, Joy ce -

Viola.

Bassi' pizz.

Cor. &amp; Fag.

stel-la vin - ce il rag - gio! il ful - gor del suo bel vi - so no - vo in -  
les-tial beameth up - on me; When her smile mysoulen - tranc-es Death were

*dolciss.*

fonde, no - vo in - fon - de a me co - rag - gio. Ah! l'a - mor, l'a - mo - re on -  
pleasant, with that smile she hath un - done \_ me. Ah, these pangsthat now make me

*d'ar - do, le fa - vel - lijn mi - o fa - vor!* *sper - da il*  
lan - guish, But with life a - lone will de - part, *Shed thy*

*dolce*

*opp. f*  
*dolce*

so - le d'un suo sguar - do la tem - pesta del mio  
balm on my an - guish, Lull the tempest of my

*con espansione*

cor. Ah! l'a - mor, l'a - mor on - d'ar - do, le fa - vel - lijn mio fa -  
heart. Ah, the pangs that make me lan - guish, But with life will they de -

*F. & C.*

vo - re, sper - dai l so - le d'un suo sguar - do la tem-pe - sta del mio  
part, — Shed thy balm up - on my an - guish, Lull the tem-pest of my

Vln.  
Ob.  
etc.

cor. Ah! l'a - mor, l'a - mor on - d'ar - do, le fa - vel - li in mio fa -  
heart. Ah, the pangs that make me lan - guish, But with life they will de -

vor, sper - dai l so - le d'un suo sguar - do la tem-pe - sta,  
part, — Shed thy balm up - on my an - guish, Lull the tem-pest,

ah!  
ah!

la tem - pe - sta del mio  
lull the tem-pest of my

(A bell is heard.)

cor!  
heart!

Qual suo - no! Oh  
That ring-ing: She

Bell.

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Allegro assai mosso.

ciel! comes! Ferrando. Ah, pria che giun - ga al'l'al  
Be-fore the shrines she can  
La squil - la vi - ci-no il ri - tq an-nun-zia.  
The bell summons all be-fore the al-tar.

Allegro assai mosso. (d=80.)

Strings.

Ferrando. Count.

tar, si ra - pi - sca! Oh ba - da! Ta - ci! non o - do? an-  
reach, I will seize her. Be care - ful! Si - lence! now leave me, and

(Ferrando and the

da - te di quei fag - gial-lom - bra ce - la - te - vi.  
hide thee. Go, con - ceal your-selves in the grove be-yond.

followers withdraw gradually.)

Ah! fra po - co mia di - ver -  
She ap - proach - es mine she shall

(He anxiously watches the door,  
from which Leonora is to enter.)

Tenor.

Bass.

*sottovoce*

Ar-We

Ferrando and followers, *sottovoce*

Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel  
We go, we go, in se-cre-cy, thy man - date to

dir! andiam, ce lia-mo - ci fra l'om - bre, nel mi -  
go, we go, in se - cre - cy, thy man - date to o -

Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel  
We go, we go, in se-cre-cy, we go, thy man -

*ed assai staccato*  
Strings, Cl. & Fag.

mi-ster!ar-dir! ar-dir! andiam, si - len-zि - o!  
o - bey;we go, A - way, a-way, with si-lentstep,

ste - ro, nel mi - ster! ar - dir! andiam, si - len-zি - o!  
bey, yes, to o - bey, A - way, a-way, with si-lentstep, si no

mi-ster!ar-dir! ar-dir! andiam, si - len-zি - o!  
- date to o - bey, A - way, a-way, with si-lentstep,

Count.

Un poco meno.

si com - pia il suo vo - ler! ar-dir! Per me o - ra fa  
no sound our pres - ence shall be-tray. The pas - sion that in-

com - pia il suo vo - ler, il suo vo - ler!  
sound, no sound our presence shall be-tray.

si com - pia il suo vo - ler! ar-dir!  
no sound our pres - ence shall be-tray.

Un poco meno.

Vln., Fl., Ob., Cl. &amp; Fag and Tromba with voice.

Strings &amp; Corni.

stent.

ta - le, i tuoi mo-men - tiaf - fret - ta: la  
spires me Will brook no more, no more de - lay - ing, No.

stent.

gio - ja che m'a - spet - ta, gio - ja mor - tal non  
more with scorn re - pay - ing, I swear thou shalt be

è, gio - ja mor - tal, no, no, no, non ei In -  
mine, thou shalt be mine, ay! thou shalt be mine. Re -

va - no un Dio ri - va - le s'op - po - neal - la - mor  
 sist - less ar - dor fires me, No ri - val shall pos -

mi - o, non può nem-men un Di - o, don - na, ra -  
 sess thee, Thy fate, with love to bles - o, me, Thou peer-less

pir - tia me, non può ra - pir - ti a me! Ar -  
 maid di - vine, thou peerless maid-en di - vine. We

Chorus.

Tempo I.

Ferrando.

Ar-dir! an-diam, ce - lia - mo - ci fra l'om - bre, nel  
 We go, we go, in se - cre - cy, thy man - date to

dir! andiam, ce - lia - mo - ci fra l'om - bre, nel mi -  
 go, we go, in se - cre - cy, thy man - date to o -

Ar-dir! andiam, ce - lia - mo - ci fra l'om - bre, nel  
 We go, we go, in se - cre - cy, we go, thy man -

Tempo I.

ppp ed assai stacc.

mi - ster, ar - dir! ar - dir! andiam, si - len - zi - o!  
o - bey; we go; A-way, a-way, with si - lent step,  
ste - ro, nel mi - ster! ar - dir! andiam, si - len - zi - o! si  
bey, yes, to o - bey; A-way, a-way, with si - lent step, no  
mi - ster! ar - dir! ar - dir! andiam, si - len - zi - o!  
date to o - bey; A-way, a-way, with si - lent step,

Count.

si com - piaj il suo vo - ler! ar - dir! Per  
no sound our pres - ence shall be - tray. The  
com - piaj il suo vo - ler, il suo vo - ler!  
sound, no sound our pres - ence shall be - tray.  
si com - piaj il suo vo - ler! ar - dir!  
no sound our pres - ence shall be - tray.

*un poco meno*

me o - ra fa - ta - le, i tuoi mo - men - ti af -  
pas - sion that in - spires me Will brook no more, no

*un poco meno*

fret - ta af-fret - ta: la gio - -ja che m'a - spet - -ta, gioja mor-  
more de - lay - ing, No more with scorn re - pay - -ing, I swear thou

stent.

tal non è, gioja mortal, no, no, no, non è! In-  
shalt be mine, thoushalt be mine, ay! thou shalt be mine! Re-

va - - no un Dio ri - va - - le s'op - po - neal'l'a - mor  
sist - less ar - dor fires me, No ri - - val shall po -

mi - o, non può nem-men un Di - - o, don-na, ra -  
sess thee, Thy fate, with love to bless me, Thou peer-less

pir - - - tia me, non può ra - pir - ti a  
maid di - vine, thou peer-less maid - en di -

Count. Tempo I.

*sottovoce*me.  
vine.Non può nemmen, nemmen un  
It is thy fate with love to*Ferrando. pp*Ar - dir! ar - dir!  
We go! we go!Ar - dir! ar - dir!  
we go! we go!Ar - dir! ar - dir!  
we go!

Tempo I.

Di - o  
bless me,ra - pir - tia me, ra - pir - tia  
No hat - ed ri - val shall pos -ar - dir! ar - dir!  
we go! we go!ar - dir! ar - dir!  
we go! we go!ar - dir! ar - dir!  
we go! we go!me, no, no, non può ra - pir - - tia me,  
sess thee, no, no, no, thou shalt be mine;si - len - zio! ar - dir! ar - dir! ce -  
we go! Thy man date to o -si - len - zio! ar - dir! ar - dir! ce -  
we go! Thy man date to o -ah, si - len - zio! ar - dir! ar - dir! ce -  
yes, we go! Thy man date to o -

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No, no, no, non può nemmen un  
No, no, no, no ri - val shall pos-

lia - mo - ci fra Pom - bre, nel mi - ster! ar - dir! ar - dir! ee - lia - mo -  
bey, we go! thy man - date to o - bey, we go! thy man - date to o -  
lia - mo - ci fra Pom - bre, nel mi - ster! ar - dir! ar - dir! ee - lia - mo -  
bey, we go! thy man - date to o - bey, we go! thy man - date to o -

**ff**

Di sess - o, thee, I don swear - na, that ra - pir thou shalt - - - tia be -

**ff**

ei be - ci be - ci be -

fra thy man man man

Pom man man man

bre, date date date

nel to to to

mi o o o

**ff**

**sotto voce.**

me, mine, non può nemmen, nemmen un  
**pp** It is thy fate with love to

ster! ar - dir! ar - dir! go!

**pp**

Di - o  
 bless me,  
 ra - pir - tia me, ra - pir - tia  
 No hat - ed ri - val shall pos -  
 ar - dir! ar - dir!  
 we go! we go!  
 ar - dir! ar - dir!  
 we go! we go!  
 ar - dir! ar - dir!  
 we go! we go!

me, no, no, non può ra - pir - tia me,  
 sessthee, no, no, no, thou shalt be mine,  
 si - len - ziolar - dir! ar - dir! ce -  
 we go! thy man - date to o -  
 si - len - ziolar - dir! ar - dir! ce -  
 we go! thy man - date to o -  
 ah, si - len ziolar - dir! ar - dir! ce -  
 yes, we go! thy man - date to o -  
 no, no, no, non può nem-men un -  
 no, no, no, no ri - val shall pos -  
 lia - mo - ci fra lom-bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -  
 bey, we go! thy man-dare to o - bey, we go! thy man-dare to o -  
 lia - mo - ci fra lom-bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -  
 bey, we go! thy man-dare to o - bey, we go! thy man-dare to o -

Di - o, o don - na, ra - pir - - ti a  
 sess thee, I swear that thou shalt be  
 ci bey, fra l'om bre, nel mi -  
 thy man date to o -  
 ei bey, fra l'om bre, nel mi -  
 thy man date to o -

*(The Count slowly withdraws, and conceals himself with the Chorus among the trees.)*

me! no! Ar - dir! ce - lia - mo - ci, ce - lia - mo - ci fra l'om - bre, nel mi -  
 mine. Go, yes, go in se - cre - cy, in se - cre - cy my mandate to o -  
 ster! Ar - dir! ce - lia - mo - ci, ce - lia - mo -  
 bey! we go! in se - cre - cy, thy man date  
 ster! Ar - dir! ce - lia - mo - ci, ce - lia - mo -  
 bey! we go! in se - cre - cy, thy man date

*pp*

ster! si, ar - dir! ce - lia - mo - ci, ce -  
 bey! go, yes go in se - cre - cy, in  
 ci! ar - dir! ce - lia - mo - ci, ce -  
 to o - bey, in se - cre - cy, in  
 ei! ar - dir! ce - lia - mo - ci, ce -  
 to o - bey, in se - cre - cy, in

lia - mo - ei fra l'ombre, nel mi - ster, ce - lia - mo - ei fra lom - bre,  
 se - cre - cy my mandate to o - bey, in se - cre - cy my man - date  
 >  
 lia - - - mo - - - ci, ce - lia - mo - ci fra lom - bre,  
 se - - - cre - - - cy, in se - cre - cy thy man - date  
 >  
 lia - - - mo - - - ci, ce - lia - mo - ci fra lom - bre,  
 se - - - cre - - - cy, in se - cre - cy thy man - date  
 >  
 nel mi - ster, ce - lia - mo - ei, fra l'om - bre, nel mi - ster, ar-dir!  
 to o - bey, in se - cre - cy my man - date to o - bey; a-way,  
 >  
 nel mi - ster, ce - lia - mo - ei, fra l'om - bre, nel mi - ster, ar -  
 to o - bey, in se - cre - cy thy man - date to o - bey; a -  
 >  
 nel mi - ster, ce - lia - mo - ei fra l'om - bre, nel mi - ster, ar -  
 to o - bey, in se - cre - cy thy man - date to o - bey; a -  
 >  
 (going off.) morendo  
 andiam, ar-dir! ar-dir!  
 a-way, a-way, a-way!  
 >  
 dir! an - diam, ar - dir! ar - dir!  
 way, a - way, a - way, a - way!  
 >  
 dir! an - diam, ar - dir! ar - dir!  
 way, a - way, a - way, a - way!  
 >  
 morendo  
 pp

## Nº 13. "Ah, se l'error t'ingombra,,,

Andante.

(Voices alone.)

Finale.

Chorus

of

Nuns

(behind  
the scenes.)

Ah! se l'er-ror t'in-gombra,  
Ah, 'mid the shades of er-ror,

o fi-glia d'Eva, i-ra-i,  
Daughter of Eve, be-think thee,

Andante. ( $d=76$ )

Piano.

(ad libitum.)

presso a mo-rir, ve-drai,  
Not to a shadow link thee,

che un' ombra, un so-gno  
Not to the joys that

fu: an-zì del sogno ur'  
fade; Turn un-to vis-ions

Count (hidden among the trees.) *sottovoce*

No, no, non può nemmen un  
No, no, I swear thou shalt be

Ferrando (hidden among the trees.) *sottovoce*

Cor-raggio, ardir!  
Be-ware, beware,

om-bra la spe-me di quag-giù!  
fair-er, Where hope is ne'er betrayed.

Followers (hidden behind the trees.) *sottovoce*

Cor-raggio, ardir!  
Be-ware, beware,  
*sottovoce*

Str.

(Orchestra.)

**Chorus of Nuns** (voices alone, as at first.)

Chorus of Nuns (Notes diction, as at first.)

Vie - ni, e t'a - sconda jl  
Strife shall not here come

ve - lo  
nigh thee,

ad o - gni sguardo u - ma - no,  
Come, let the veil en - fold thee,

Vie - ni, e t'a - sconda jl  
Strife shall not here come

ve - lo  
nigh thee,

ad o - gni sguardo u - ma - no,  
Come, let the veil en - fold thee,

(ad libitum.)

au-ra o pensier mon - da - no  
Come, let its grace up - hold thee,

qui vi - vo più non  
Here be thy heart in

è.  
Al ciel ti vol-gie il  
peace. Ne'er shall temp-ta - tion

au-ra o pensier mon - da - no  
Come, let its grace up - hold thee,

qui vi - vo più non  
Here be thy heart in

è.  
Al ciel ti vol-gie il  
peace. Ne'er shall temp-ta - tion

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No, no, non può nemmen un  
No, no, I swear thou shalt be

Coraggio, ardir!  
Beware, beware,

cie - lo si schiu-de - rà per te.  
try thee, Here will thy sor - rows cease.

cie - lo si schiu-de - rà per te.  
try thee, Here will thy sor - rows cease.

Coraggio, ardir!  
Beware, be-ware,

Coraggio, ardir!  
Beware, be-ware,

(Orchestra.)

Dio ra - pir - tia me, ra - pir - tia  
mine, Tho' heav'n it - self should give a

si com-pia il suo, il suo vo - ler!  
the voice of pray'r is on the air!

si com-pia il suo, il suo vo - ler!  
the voice of pray'r is on the air!

si com-pia il suo, il suo vo - ler!  
the voice of pray'r is on the air!

## Chorus of Nuns.

me! no, no, non può nem - men un  
sign, No, no, I swear thou shalt be

Cor - rag-gio, ar-dir! Cor - rag-gio, ar-dir!  
Be-ware, be-ware, be-ware, be-ware,

Al Ne'er

Al Ne'er

Cor - rag-gio, ar-dir! Cor - rag-gio, ar-dir!  
Be-ware, be - ware, be-ware, be-ware,

Cor - rag-gio, ar-dir! Cor - rag-gio, ar-dir!  
Be-ware, be - ware, be-ware, be-ware,

Dio ra - pir - ti a me, ra - pir - ti a  
mine, Tho' heav'n it - self should give a

si com-pia il suo, il suo vo - ler!  
the voice of pray'r is on the air,

ciel ti vol -  
shall temp - ta -

ciel ti vol -  
shall temp - ta -

si com-pia il suo, il suo vo - ler!  
the voice of pray'r is on the air,

si com-pia il suo, il suo vo - ler!  
the voice of pray'r is on the air,

me! No, no, non può nem - men un  
sign, No, no, I swear thou shalt be

cor - rag - gio, ar - dir! cor - rag - gio, ar - dir!  
Be - ware, be - ware, be - ware, be - ware,

gi, e il thee,  
tion try il thee,

gi, e il thee,  
tion try il thee,

cor - rag - gio, ar - dir! cor - rag - gio, ar - dir!  
Be - ware, be - ware, be - ware, be - ware,

cor - rag - gio, ar - dir! cor - rag - gio, ar - dir!  
Be - ware, be - ware, be - ware, be - ware,

Dio - ra - pir - ti a me, ra - pir - ti a  
mine, Tho' heavnit - self should give a

si com-pia il suo, il suo vo - ler!  
the voice of pray'r is on the air,

ciel si schiu - de - rà per  
Here, ah, yes, here will thy

ciel si schiu - de - rà per  
Here, ah, yes, here will thy

si com-pia il suo, il suo vo - ler!  
the voice of pray'r is on the air,

si com-pia il suo, il suo vo - ler!  
the voice of pray'r is on the air,

me, No, no, non può ra - pir - tia me;  
sign, No, no, I swear thou shalt be mine,

cor - the - rag - gio, ar -  
the voice of

te, earth - si ly schiu - de - rows

te, earth - si ly schiu - de - rows

cor - the - rag - gio, ar -  
the voice of

cor - the - rag - gio, ar -  
the voice of

morendo.

No, no, non puo ra - pir-tia me!  
Tho' heav'n it-self should give a sign.

dir! pray'r cor-rag-gio, ar-dir!  
is on the air.

ra. cease, il ciel per te.  
thy sor-rows cease.

ra. cease, il ciel per te.  
thy sor-rows cease.

dir! pray'r cor-rag-gio, ar-dir!  
is on the air.

dir! pray'r cor-rag-gio, ar-dir!  
is on the air.

morendo.

## Nº 14. "Degg'io volgermi.,,

Andante.

Strings

Piano *pp*

(Enter Leonora with Inez and female attendants)

Leonora. Recit.

Per - chè pian - ge - te?  
Say, why this weeping?

Inez.

Ah!  
Shall

O dol - ci a -  
Oh heart ofdun - que tu per sem - pre ne la - sci!  
we not ev - er hence-forth be part - ed?

mi - che, un ri - so, u - na spe - ran - za, un fior la ter - ra non ha per  
kind - ness! this parting for me re - gret not, no joy, no fu - ture is left to

*ppp*

Andante. (♩ = 60.)  
*cantabile*

me! Deg-g'i - o vol - - - ger - mi a Quel che de - gli af -  
 me! I turn to Him who a - lone can dry the

*ppp*

flit - tie so - lo so - ste - gno, e do - poj pe - ni - ten - ti  
 mourn-er's tears— of sor - row, and when my days of grief are

Cello

giorni, può fra glie - let - ti al mio per-du-to be - ne ri-con-giunger-mi un  
 o-ver, mer - cy e - ter - nal may guidemey weary spir - it yet to meet him a-

di! Ter - ge - te i ra - i, e gui - da - te mial - la - ra!  
 gain. Weep not, I pray thee, let us haste to the al - tar. (turning to go.)

Count. (suddenly interrupting her.)

No! giam -  
 No, re -

## Chorus of Nuns.

Allegro assai.

Leonora.

Giu - sto ciel!

Help, oh Heav'n!

Inez.

Il Con-te!

The Count!

mai!

main!

Per te non hav-vi che l'a - ra d'i - me  
The al - tar des-tin'd for thee is that of

Il Con-te!

The Count!

Il Con-te!

The Count!

Allegro assai. (d=84)

In-sa - no le qui ve - ni - sti?

This sa-cri-lege thou dar-est?

Co-tan - to ar - di - a!

Oh vile pro - fane-ness!

ne-o.

Hy-men;

A far - ti

For mine I

Co-tan - to ar - di - a!

Oh vile pro - fane-ness!

Co-tan - to ar - di - a!

Oh vile pro - fane-ness!

(The Troubadour appears.)

## Leonora.

Inez.

**Count.**

mi - - - a,  
claim thee,

**Ferrando.**

Ah!  
Ah!

Ah!  
Ah!  
Ah!

Ah!  
Ah!

Ah!  
Ah!

Ah!  
Ah!

Ah!  
Ah!

Ah!  
Ah!  
~~be~~

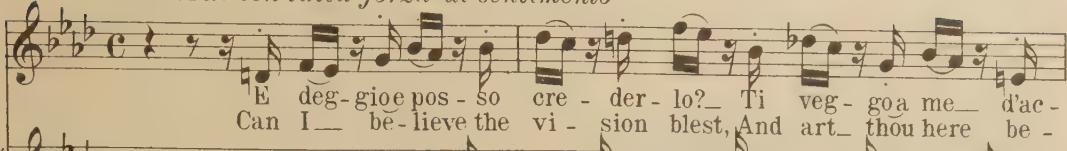
Ah!  
Ah!

## **Followers of the Count.**

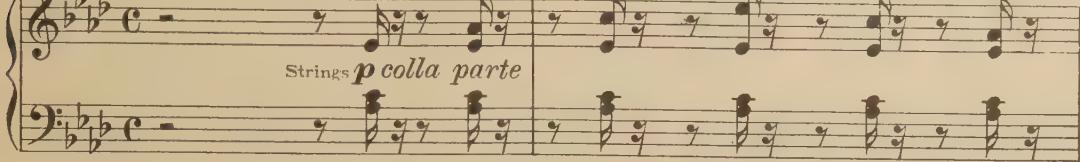
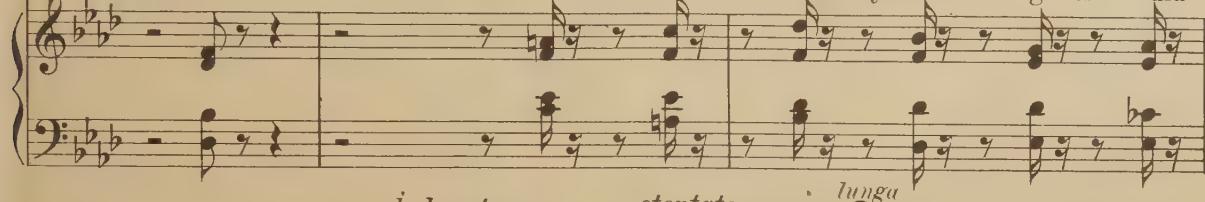
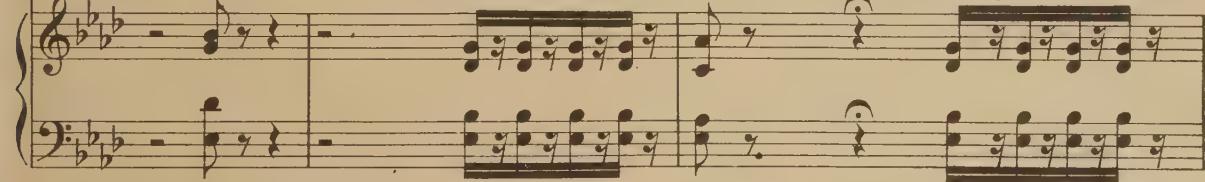
Andante mosso. (♩ = 76.)

Leonora. con tutta forza di sentimento

Voice.



Piano.

Strings **p colla parte**can-to!  
side me!È que-stoun so-gno un'e sta-si, un so-vru-ma-noin-  
Or is't a dream of ec-sta-sy? What an- gel here didcan-to!  
guide thee?Non reg-ge a tan-to giu-bi-lo ra-pi-to il cor, sor-  
Such rap-ture is too great to bear, 'Tis joy and ter-rorpre-so! Sei tu dal ciel di-sce-so, o in ciel son io con  
blend-ed! From heav'n art thou de-scend-ed, Or am I there with

FL. &amp; CL.

te? sei tu dal ciel di-sce-so, o in ciel son io con  
thee? from heav'n art thou de-scend-ed, Or am I there with

Vln.



te?  
thee?  
Count. *con forza.*

Dun - que gliestin - ti la - scia - no di mor - te il re - gno e -  
Thus from the shades of death art thou re - turn'd for my un -

Troubadour.

Nè m'eb - be il ciel, nè l'or - ri - do var - co in - fer - nal sen -  
Death and his aw - ful shades have not yet with their ter - rors

ter - no!  
do - ing!

tie - ro.  
seizd me.

A dan - no mio ri - - nun - zia le pre - de sue lin -  
Trai - tor, be - ware, I cease not my prize from pur -

In - fa - mi sgher - ri vi - bra - no mor - ta - li col - pie  
Thou, thou had'st fall'n, but for mis - guid - ed pit - y that re -

fer - no!  
su - ing!

ve - ro!  
leas'd thee!

po - ten - za ir - re - si - sti - bi -  
Thy treach'rous dag - ger yet may -

Ma se non mai si fran - se - ro,  
If till this hour thy life is spar'd,

si

**Leonora.**

0 in ciel, in ciel son i - o con -  
0 in heav'n, in heav'n am I then with

le strike; han no de' fiu - mi  
To do thy worst I

fran - se - ro de' gior - ni tuo i gli  
vow is pass'd that sure - ly I'll de

8

dim.

te?

thee?

l'on - de! ma gli em-pî un Dio con - fon - de! quel Dio soc - cor - se a  
dare thee! E - ter - nal hate I swear thee, She's mine by heav'n's de -

sta - mi, se vi - vi e vi - ver bra - mi, fug - gi . da lei, da  
feat thee; If e'er a - gain I meet thee, That day thy death shall

*allarg.*

me, si, si, quel Dio soc - cor - se a me!  
cree, yes, she is mine by heav'n's de - cree!

me, fug - gi da lei, fug - gi da me!  
see, Ah yes, that day thy death shall see!

*dim. ed allarg.**leggieriss. e brilliantissimo***Leonora.**

E que-sto un so - gno, un so-gno, un' e - sta-si, un so - gno, un'e - sta -  
Can I, can I be - lieve that this is not a dream of ec - sta -

**Inez.(to Leonora)**

Il cie - lo in cui, in cui fi -  
The heav'n in whom thy heart con -

**Troubadour.**

Ma gli em-pâ un Di - o, un Dio con -  
E - ter - nal ha - tred here I

**Count.**

Se - vi - vie vi - ver, vi - ver bra - mi, fug - gi, fug - gi da lei, da lei, da  
Thou traitor, if a - gain I meet thee, I have vow'd that thy death that day shall

**Ferrando.** *(to Count)*

Tu col de - stin con - tra - sti, suo di - fen - sor, suo di-fen-so-re e - gli  
She hath in heav'n con - fid - ed, and heav'n it - self now hath rescued her from

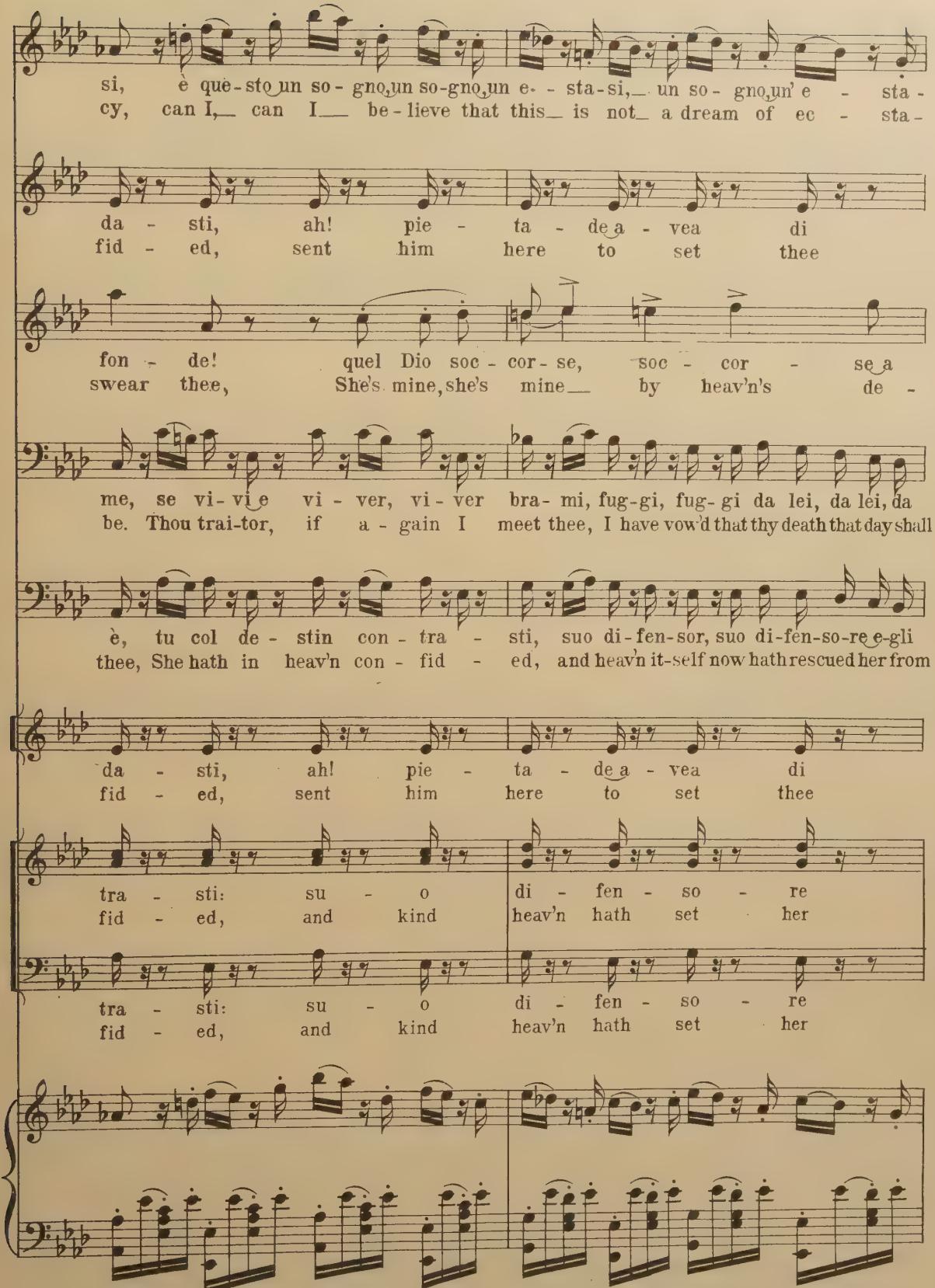
**Chorus of Nuns. (to Leonora)**

Il cie - lo in cui, in cui fi -  
The heav'n in whom thy heart con -

*(to Count)*

**Followers of the Count.** Tu col de - stin, col de - stin, con -  
She hath in heav'n, yes, in heav'n con -

si, è que sto un so - gno, un so-gno, un e - sta-si, un so - gno, un'e - sta -  
 cy, can I, can I be - lieve that this is not a dream of ec - sta -  
  
 da - sti, ah! pie - ta - dea - vea di  
 fid - ed, sent him here to set thee  
  
 fon - de! quel Dio soc - cor - se, soc - cor - - sea  
 swear thee, She's mine, she's mine by heav'n's de -  
  
 me, se vi - vie vi - ver, vi - ver bra - mi, fug - gi, fug - gi da lei, da lei, da  
 be. Thou trai - tor, if a - gain I meet thee, I have vow'd that thy death that day shall  
  
 è, tu col de - stin con - tra - sti, suo di-fen - sor, suo di-fen - so - re e - gli  
 thee, She hath in heav'n con - fid - ed, and heav'n it-self now hath rescued her from  
  
 da - sti, ah! pie - ta - dea - vea di  
 fid - ed, sent him here to set thee  
  
 tra - sti: su - o di - fen - so - re  
 fid - ed, and kind heav'n hath set her  
  
 tra - sti: su - o di - fen - so - re  
 fid - ed, and kind heav'n hath set her



si! Sei tu\_ dal cie - - lo, sei tu\_ dal cie - -  
cy? art thou from heav - en, art thou from heav - -

te, pie - tà, pie -  
free, The heav'n in

me, soc-cor-se a me, soc - cor - se a  
cree, yes, she is mine, by heav'n's de -

*f*  
me, se\_ vi - ver bra - - mi, se\_ vi - ver bra - -  
be! Be-ware, thou trai - - tor, be - ware, thou trai - -

é, ah, sì, tu  
thee, ah, yes, 'tis

te, pie - tà, pie -  
free, The heav'n in

é, ah, sì, ah,  
free, Ah, yes, she \_\_\_\_\_

é, ah, sì, ah,  
free, Ah, yes, she \_\_\_\_\_

dim.

lo, sei tu dal ciel di-sce-so, dal ciel, o in ciel son io, o in ciel son  
 en, art thou from heav'n descended, from heav'n, or I, or I in heav'n, or

ta - de a - vea di te, pie -  
 whom thy heart con - fides, sent

me, quel Dio soc - cor - se a  
 cree, she's mine by heav - en's de -

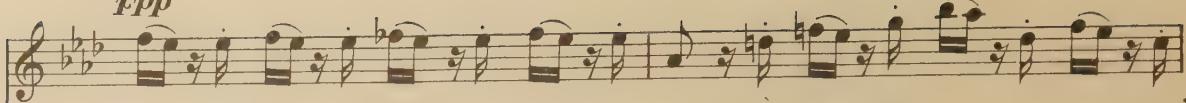
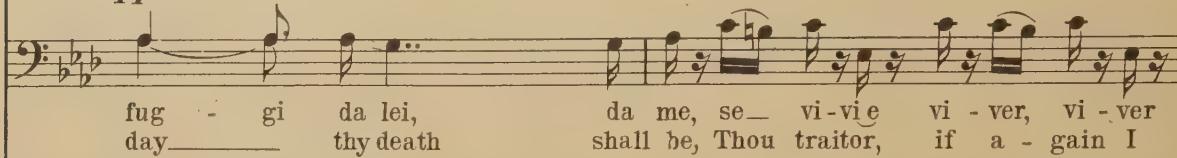
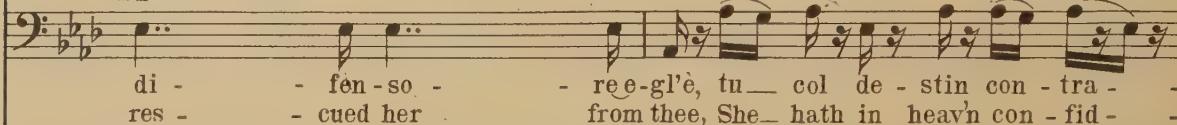
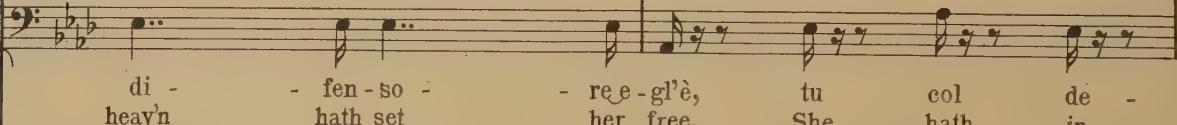
mi, se vi - ver bra - mi, fug - gi,  
 tor, if e'er I meet thee, on that

col de - stin con - tra - sti; su - o  
 heav'n it - self hath res - cued her, hath

ta - de a - vea di te, pie - ta - de a -  
 whom thy heart con - fides, sent him to

col de - stin con - tra - sti; su - o  
 hath in - heav'n con - fid - ed, and kind

col de - stin con - tra - sti; su - o  
 hath in - heav'n con - fid - ed, and kind

*pp**pp**pp**pp**pp**pp**pp**pp**pp*

e - sta-si, un so - gno, un'e - sta - si, è que-sto un so-gno, un so-gno, un  
 this is not a dream of ec - sta - cy, can I, — can I, — be-lieve that

cui, in cui fi - da - sti, ah! pie -  
 whom thy heart con - fid - ed, sent him

Di - o, un Dio con - fon - de! quel Dio soc -  
 ha - tred here I swear thee! She's mine, she's

bra - mi, fug - gi, fug - gi da lei, da lei, da me, se vi - vie vi - ver, vi - ver  
 meet thee, I have vow'd that thy death that day shall be. Thou trai - tor, if a - gain I

sti, suo di - fen - sor, suo di - fen - so ree - gli è, tu col de - destin con - tra -  
 ed, and heavn it - self now hath rescued her from thee, She hath in heav'n con - fid -

cui, in cui fi - da - sti, ah! pie -  
 whom thy heart con - fid - ed, sent him

stin col de - destin con - tra - sti, su - o  
 heav'n, yes, in heav'n con - fid - ed, and kind

stin, col de - destin con - tra - sti, su - o  
 heav'n, yes, in heav'n con - fid - ed, and kind

e - sta-si, un so - gno, un'e - -sta - si! Sei tu \_ dal cie -  
 this is not a dream of ec - -sta - cy? Art thou from heav - -

ta - dea - vea di te,  
 here to set thee free. pie - The

cor - se, soc - cor - -se a me, soc-cor-sea  
 mine by heav'n's de - -cree, yes, she is

bra - mi, fug - gi, fug - gi da lei, da lei, da me, se vi - ver bra -  
 meet thee, I have vow'd that thy death that day shall be. Beware, thou tra - -

sti, suo di - fen-sor, - suo di - fen - so - re - gli è, ah,  
 ed, and heav'n it - self now hath res-cued her from thee. Ah,

ta - dea - vea di te,  
 here to set thee free. pie - The

di - heavn - fen - so - set - re è, ah,  
 heavn hath - - - - her free. Ah,

di - heavn - fen - so - set - re è, ah,  
 heavn hath - - - - her free. Ah,

lo, sei tu dal cie - - - - -  
 en, art thou from heav - - - - -  
 en, art thou from heav'n descended, from  
 ta, pie - - - - -  
 heav'n in - ta - de a - - - - -  
 me, whom thy - - - - -  
 mine soc-cor - sea me, quel Dio soci - - - - -  
           by heav'n'sde - cree, she's mine by  
 mi, se vi - ver bra - - - - -  
 tor, beware, thou tra - - - - -  
 tor, if vi - e'er - ver I  
 sì, tu col del - - - - -  
 yes, 'tis heav'n it - - - - -  
 - stin - self con - - - - -  
 ta, pie - - - - -  
 heav'n in - ta - de a - - - - -  
 ah, whom thy - - - - -  
 . yes, she col de - - - - -  
 hath in - - - - -  
 - stin heav'n con - - - - -  
 si, ah, col de - - - - -  
 yes, she hath in - - - - -  
 - stin heav'n con - - - - -



## Allegro vivo.

te?  
thee?

te.  
free.

me.  
cree.

me.  
be.

glè.  
thee.

te.  
free.

Miei pro-di guer-rie-ri!  
My dauntless com-pa-nions!

Ruiz. (with armed followers.) Ur- -gel  
Ur- -gel

vi - va!  
con - quers!

## Followers of the Troubadour.

glè.  
free.

glè.  
free.

## Allegro vivo. (d=84.)

Tutti.

**ff**

## Leonora.

(to Leonora.)

Don - na, mi se - gui.  
Come, let me lead thee.

Ah!

Ah!

(to the Count.)

Tar -  
Un -

Ruiz.

Count (opposing him.)

Vie - ni!  
Join us!

E tu spe - ri?  
Dar - ing trai - tor!

## Troubadour.

re - sta!  
hand her!

**Ruiz.**

(Ruiz and the Troubadours' followers surround and disarm the Count)

Count. (draws his sword.) Va - neg - gia!  
In - vo - lar - mi co - stei! No!  
She shall come but with me! Go!

**Ferrando.**

Che ten - ti, si -  
Thou art o - ver -

**Followers of the Troubadour.**

Va - neg - gia!  
He's rav - ing!

**Followers of the Count.**

Va - neg - gia!  
He's rav - ing!

Che ten - ti, si -  
Thou art o - ver -

Che ten - ti, si -  
Thou art o - ver -

**Count.** (with furious gestures and accents)

Di ra -  
Ha! 'tis

gnor?  
pow'r'd!

gnor?  
pow'r'd!

gnor?  
pow'r'd!

**ff>**

14140

## Leonora.

M'at - ter - ri - sce,  
Dream of heaven,

m'at - ter -  
dream of

Inez.

Ah!  
Ah!

sí,  
yes,

## Troubadour.

Fia sup - pli - zio,  
Let me lead thee,

fia sup -  
let me

Ruiz. (to Manrico).

Vie - - - ni,  
Come then,

vie - - -  
come

gio - ne o - gni lu - - me per - dei!  
mad - ness that burns in my heart,

Ho le fu - rie nel cor,  
but I will be re - veng'd,

Ferrando. (to the Count).

Ce - - di,  
Leave them,

ce - -  
leave

Chorus of Nuns.

Ah!  
Ah!

sí,  
yes,

Followers of the Troubadour.

Vie - - - ni,  
Come then,

vie - - -  
come

Followers of the Count.

Vie - - - ni,  
Come then,

vie - - -  
come

Followers of the Count.

Ce - - di,  
Leave them,

ce - -  
leave

Cé - - di,  
Leave them,

ce - -  
leave

ri-sce! ah! m'at - ter - risce!  
heaven, Ah! dream of heaven!

— il ciel pie - ta - dea - vea di te.  
he's sent by heav'n to set thee free.

pli-zio, fi - a sup-pli - zio la vi - ta per te.  
lead thee, Mine, thou art mine, mine, by heav'n's de-cree.

ni, vie - ni, la sor - te sor - ri - de per - te.  
then, come, lead us on, thou our captain shall be.

ho le fu - rie nel cor, ho le fu - rie nel cor!  
yes, I will be re - veng'd, yes, I will be re - veng'd!

di, ce - di, or ce - der vil - ta - de non e.  
them, By heav'n it - self she is rescued from thee.

il ciel pie - ta - dea - vea di te.  
he's sent by heav'n to set thee free.

ni, vie - ni, la sor - te sor - ri - de per - te.  
then, come, lead us on, thou our captain shall be.

ni, vie - ni, la sor - te sor - ri - de per - te.  
then, come, lead us on, thou our captain shall be.

di, ce - di, or ce - der vil - ta - de non è.  
them, By heav'n it - self she is rescued from thee.

di, ce - di, or ce - der vil - ta - de non è.  
them, By heav'n it - self she is rescued from thee.

*8*

*marcatissimo*

*coll' 8 va bassa*

## Tempo I. Leonora.

129

Sei tu dal ciel di - see - so, o in ciel son io con te! sei tu dal ciel di  
 Art thou from heavn de - scend - ed, or am I therewith thee? art thou from heavn de -

*pp*

## Allegro.

sce - - so, o in ciel son io con te, con te, in ciel con  
 scend - ed, or am I therewith thee? am I in heavn with

Pie - ta - - de a - vea di  
 Ah, yes, to set thee

Vie - ni, ah vie - ni,  
 Yes, mine by heavn's de -

Vie - ni, ah vie - ni,  
 Our cap - - tain thou shalt

Ho le fu - rie nel  
 Yes, I will be re -

Ce - di, ah, ce - di,  
 By heav'n res - cued from

Pie - ta - - de a - vea di  
 Ah, yes, to set thee

Vie - ni, ah vie - ni,  
 Our cap - - tain thou shalt

Vie - ni, ah vie - ni,  
 Our cap - - tain thou shalt

Ce - di, ah ce - di,  
 By heav'n res - cued from

Ce - di, ah ce - di,  
 By heav'n res - cued from

*ff Allegro.*

te?  
thee?

te!  
free!

vie - - - ni!  
cree!

vie - - - ni!  
be!

cor!  
venged!

ce - - - di!  
thee!

te!  
free!

vie - - - ni!  
be!

vie - - - ni!  
bel

ce - - - di!  
thee!

ce - - - di! Manrico bears off Leonora, the Count is forced back; the nuns retreat into the convent. The curtain falls swiftly.

14140

End of Act II.

**Act III.** (The Gipsy's Son.)  
Nº 16. "Or co' dadi, ma fra poco,,"  
Chorus of Soldiers.

131

*Scene.* — 'The Camp. At the right the Count's tent, with a banner floating at the top, in token of command. In the distance the towers of Castellor.

Allegro. ( $\text{d} = 92$ )

Piano.

The musical score for the piano part of the piece 'Or co' dadi, ma fra poco,' from Act III of 'The Gipsy's Son.' The score is written on eight staves. The first staff is labeled 'Piano.' and includes dynamic markings 'Tutti' and 'ff'. The subsequent staves show various rhythmic patterns, primarily eighth and sixteenth notes, typical of a military or marching band style. A crescendo marking 'cresc.' is placed over the middle section of the score. The music concludes with a final section featuring sixteenth-note patterns and rests.

## A Party of Soldiers.

Chorus. (Primi.)

Or co' da - di, ma fra po - co gio - che rem ben al tro  
Now the dice in - vite our lei - sure, While in peace we are so -  
Or co' da - di, ma fra po - co gio - che rem ben al tro  
Now the dice in - vite our lei - sure, While in peace we are so -

## Another Party of Soldiers, brightening their armor.

Secondi.

gio - co! Quest' ac - ciar, dal san - gue or ter - so, fia di  
journ - ing. Brief the sol - dier's hour of plea - sure, Blood will  
gio - co! Quest' ac - ciar, dal san - gue or ter - so, fia di  
journ - ing. Brief the sol - dier's hour of plea - sure, Blood will

(A strong band of cross-bowmen crosses the back of the stage).

san - gue in bre - vea - sper - so!  
dim this sword ere morn - ing.  
san - gue in bre - vea - sper - so!  
dim this sword ere morn - ing.

8.

*p* Corni and Trombe

Fag. & Tromboni

*pp*

(Primi.)

Il soc - cor - so di - man - da - to!  
Those are troops to re - in - force us!  
Il soc - cor - so di - man - da - to!  
Those are troops to re - in - force us!

Second:

Han l'a - spet - - to del va -  
Then our res - - pite must be  
Han l'a - spet - - to del va -  
Then our res - - pite must be

## All the Soldiers.

*ff*

lor! Più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -  
o'er. With de - lay none shall as - perse us, Up, and van - quish Cas - tel -  
lor! Più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -  
o'er. With de - lay none shall as - perse us, Up, and van - quish Cas - tel -

*ff*

lor, più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -  
lor; With de - lay none shall as - perse us, Up, and van - quish Cas - tel -  
lor, più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -  
lor; With de - lay none shall as - perse us, Up, and van - quish Cas - tel -

lor, no, no, non fia più, no, no, non fia  
lor, Up, up, and a - way, up, up, and a -  
lor, no, no, non fia più, no, no, non fia  
lor, Up, up, and a - way, up, up, and a -

Si, pro - dia - mi - ci; al di no - vel - lo, è men - te del ca - pi -  
 Yes, brave com - pa-nions, the Count commands us, with - out a - ny more de -

più.  
way!

più.  
way!

tan la rôcca in- ves - tir dò - gni par-te. Co - là pin - gue bot - ti - no cer - tez - za è rin - ve -  
 lay, to storm Castel - lor, and to take it. Our soldiers will find boo - ty ex - ceed - ing all their

Ob. Cor. & Fag.

nir, più che spe - ran - za. Si vin - ca; e no - stro.  
 hopes: Then go, and con - quer, be for - tune your guer - don.

Brass.

All the Soldiers.

Moderato.

Tu c' in - vi - tia dan - za!  
 Lead us on to con - quer!

Tu c' in - vi - tia dan - za!  
 Lead us on to con - quer!

Moderato. (♩ = 96.)

## Allegro moderato maestoso.

135

*grandioso*

Squil - lie - cheg - gi la trom - ba guerrie - ra, chiamial l'ar - mial - la pu - gna, al-l'as -  
 Cla - rions blow - ing and bu - gles re-sounding, Call us forth\_ to the fight\_ and to  
 Ferrando coi bassi.

Squil - lie - cheg - gi la trom - ba guerrie - ra, chiamial l'ar - mial - la pu - gna, al-l'as -  
 Cla - rions blow - ing and bu - gles re-sounding, Call us forth\_ to the fight\_ and to  
 Allegro, moderato maestoso. ♩ = 96

Brass &amp; Strings pizz.

sal - - to, fi - a do - ma - ni la no - stra ban - die - ra di quei  
 glo - - ry, Yon - der are lau - rels and trea - sure a - bounding, Let us

sal - - to, fi - a do - ma - ni la no - stra ban - die - ra di quei  
 glo - - ry, Yon - der are lau - rels and trea - sure a - bounding, Let us

mer - li pian - ta - ta sul - l'al - - to. No, giam - mai non sor -  
 win, and be fa - mous in sto - - ry. On those ram - parts our

mer - li pian - ta - ta sul - l'al - - to. No, giam - mai non sor -  
 win, and be fa - mous in sto - - ry. On those ram - parts our

ri - se vit - to - ria di più lie - te spe - ran - ze fi - nor!  
 flag - shall be wav - ing, Ere the dark - ness hath melt - ed to morn,

ri - se vit - to - ria di più lie - te spe - ran - ze fi - nor!  
 flag - shall be wav - ing, Ere the dark - ness hath melt - ed to morn,

I - vi - lu - til cia - spet - tae la glo - ria, i - vio pi - mi la pre - dae l'o -  
 Grant, oh For - tune, the boon we are crav-ing, And with lau - rels our hel - mets a -

I - vi - lu - til cia - spet - tae la glo - ria, i - vio pi - mi la pre - dae l'o -  
 Grant, oh For - tune, the boon we are crav-ing, And with lau - rels our hel - mets a -

no - re, i - vi o pi - mi la pre - dae l'o -  
 dorn thou, Grant us, oh For - tune, oh For - tune, grant the

no - re, i - vi o pi - mi la pre - dae l'o -  
 dorn thou, Grant us, oh For - tune, oh For - tune, grant the

Tutti ff.

nor! Squil lie - cheg - gi la trom - ba guerrie - ra, chia - mial -  
 boon! Cla - rions blow - ing and bu - gles re-sounding, Call us

nor! Squil lie - cheg - gi la trom - ba guerrie - ra, chia - mial -  
 boon! Cla - rions blow - ing and bu - gles re-sounding, Call us

lar - mi, al - la pu - gna, al - las sal - to, fi - a do - ma - ni la  
 forth to the fight and to glo - ry, Yon - der are lau - rels and

lar - mi, al - la pu - gna, al - las sal - to, fi - a do - ma - ni la  
 forth to the fight and to glo - ry, Yon - der are lau - rels and

no - stra ban-die - ra di quei  
 trea-sure a-bound-ing, Let us  
 mer - li pian - ta - ta sul  
 win, and be fa - mous in  
 l'al - - to.  
 sto - - ry.

no - stra ban-die - ra di quei  
 trea-sure a-bound-ing, Let us  
 mer - li pian - ta - ta sul  
 win, and be fa - mous in  
 l'al - - to.  
 sto - - ry. Vlns & Wood

No, giammai non sor - ri - se vit - to - ria di più  
 On those ram - parts our flag shall be wav-ing, Ere the  
 lie - te spe - ran - ze fi -  
 dark-ness hath melt - ed to

No, giammai non sor - ri - se vit - to - ria di più  
 On those ram - parts our flag shall be wav-ing, Ere the  
 lie - te spe - ran - ze fi -  
 dark-ness hath melt - ed to

nor! morn. I - vi\_l'u - - til ci a spet - tae la glo - ria, i - vi o -  
 Grant, oh\_For - tune, the boon\_we are craving, And with

nor! morn. I - vi\_l'u - - til ci a - spet - tae la glo - ria, i - vi o -  
 Grant, oh\_For - tune, the boon\_we are craving, And with

pi - mi la pre - dae l'o - nor!  
 lau - rels our hel - mets a - adorn.

I - vi\_l'u - -  
 For - ture, grant

pi - mi la pre - dae l'o - nor!  
 lau - rels our hel - mets a - adorn.

I - vi\_l'u - -  
 For - ture, grant

Tromboni & Bassi

til - cia - spet - ta - e la glo - ria, i - vio - pi - mi - la pre - dae l'o -  
 us - the boon - that we are crav - ing, And with lau - rels - our hel - mets a -  
 til - cia - spet - ta - e la glo - ria, i - vio - pi - mi - la pre - dae l'o -  
 us - the boon - that we are crav - ing, And with lau - rels - our hel - mets a -  
  
 nor, i - vio - pi - mi - la pre - dae l'o - nor,  
 dorn, and with lau - rels, with lau - rels our hel - mets a - dorn.  
 nor,  
 dorn,  
 l'o - nor,  
 a - dorn.

8  
 i - vi - lu - til - cia - spet - ta - e la glo - ria, i - vio - pi -  
 For - tune, grant us - the boon - that we are crav - ing, And with lau -  
 i - vi - lu - til - cia - spet - ta - e la glo - ria, i - vio - pi -  
 For - tune, grant us - the boon - that we are crav - ing, And with lau -  
  
 8  
 mi - la - pre - dae l'o - nor, i - vio - pi - mi - la pre - dae l'o -  
 rels - our hel - mets a - dorn, and with lau - rels, with lau - rels our hel - mets a -  
 mi - la - pre - dae l'o - nor,  
 rels - our hel - mets a - dorn,  
 l'o -  
  
 8  
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nor, i - vio - pi - mi la pre - da, la pre - da e l'o -  
dorn, and with lau - rels, with lau - rels our hel - mets a -

nor, i - vio - pi - mi la pre - da, la pre - da e l'o -  
dorn, and with lau - rels, with lau - rels our hel - mets a -

8 nor, ah sì, la pre - da e l'o - nor, ah sì, la pre - da e l'o -  
dorn, Oh For - tune, For - tune, grant the boon, Oh For - tune, For - tune, grant the

nor, ah sì, la pre - da e l'o - nor, ah sì, la pre - da e l'o -  
dorn, Oh For - tune, For - tune, grant the boon, Oh For - tune, For - tune, grant the

(going off)

nor! boon.

No, giam - mai non sor -  
On those ram - parts our

nor! boon.

No, giam - mai non sor -  
On those ram - parts our

Vins, Fl. & Cl.

*8 ppp staccate*

Cor. & Bassi

*8 ppp*

ri - se vit-to-ria di più lie - te spe-ran - ze fi - nor!  
flags shall be waving, Ere the dark - ness hath melt - ed to morn.

ri - se vit-to-ria di più lie - te spe-ran - ze fi - nor!  
flags shall be waving, Ere the dark - ness hath melt - ed to morn.

I - vi - l'u - til cia - spet - tae la glo - ria, i - vio -  
 Grant, oh For - tune, the boon we are crav - ing, And with

I - vi - l'u - til cia - spet - tae la glo - ria, i - vio -  
 Grant, oh For - tune, the boon we are crav - ing, And with

Bassi pizz.

pi - mi la pre - dae lo - nor, la  
 lau - rels our hel - mets a - dorn. Oh

pi - mi la pre - dae lo - nor, la  
 lau - rels our hel - mets a - dorn. Oh

Vlns

ppp Tromba

pre - dae lo - nor, la pre - dae lo -  
 grant us the boon, oh grant us the

pre - dae lo - nor, la pre - dae lo -  
 grant us the boon, oh grant us the

dim. e - rall.

Str.

(they disperse)

nor!  
boon!

nor!  
boon!

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Nº 17. "Giorni poveri vivea.,,  
Recitative and Trio.

The Count issues from his tent, with an ireful glance at Castellor.

**Count.**

In braccio al mio ri-val! Que-sto pen-sie-ro co-me per-se-gu-tor  
With-in my ri-val's arms! Oh thought of torment! 'Tis a de-mon e'er pur-

Strings

Piano.

de-mo-ne, o-vun-que min-se-gue. In braccio al mio ri-val! Ma  
su-ing me, 'tis rage and dis-traction. With-in my ri-val's arms! But

cor-ro, sur-ta app-e-na lau-ro-ra, io cor-ro a se-pa-rar-vi.  
vengeance I will yet take up-on him, my love. I'll ne'er re-lin-quish.

*dolce*

(Enter Ferrando) (a confused noise is heard.)

Allegro agitato. ( $\text{d}=93$ )

Strings

Oh, Le-o-no-ra!  
Oh, Le-o-no-ra!

Che  
What

**Ferrando.**

fu? D'ap-prezzo al cam-po s'ag-gi-ra-va u-na zin-ga-ra:  
sounds? A-bout the camp the sol-diers spied a wand-ring Gip-sy,

Sor-  
Her

pre - sa da' no strie-splor - a - ri, si vol - se in fu - ga; es-sia ra-gion te -  
looks and her manner seem'd sus-picious; she tried to e - lude them; they took her for a -

Count.

Fer-

men-do u - na spi-a-nel-la tri - sta, l'in - se - guîr. Fu rag-giu-n-ta? E  
spy sent by the en-e-my to watch us, and she's here. As a pris'ner? A

-rando.

Count.

Ferrando.

pre - sa. Vi - sta l'hai tu? No. Del-là scortajl con-dot - tier m'ap-pre - se l'e -  
pris'ner. By thy com-mand? No; 'tis the cap-tain of the guard who sends her for

Count.

(the noise draws near)

Chorus.

ven - to.  
judgment.

Ec - co - la.  
There she comes!

In - nan - zio  
Come on, thou

In - nan - zio  
Come on, thou

Allegro.

## Azucena. (her hands bound, is dragged on by Guards.)

A - i - ta! Mi la -  
Have mer - cy! oh, re -

stre - ga, in-nan - zi! In - nan - zi!  
sor - cress, come for - ward! Come for - ward!

stre - ga, in-nan - zi! In - nan - zi!  
sor - cress, come for - ward! Come for - ward!

cresc.

scia - te! Ah, fu - ri - bon - - dil Che mal fe -  
lease me! Ah, cru - el mon - - sters! What have I

in-nan - zi!  
come for - ward!

in-nan - zi!  
come for - ward!

Count.

(Azucena is led before the Count.)

c'i - o? S'appres - si - A me ri - spon - di, e tre-madal men - tir!  
done ye? Release her. Reply, I charge thee, on pe-riil of thy life!

Azucena. Count.

Azucena.

Count. Adagio. (♩ = 58.)

Azucena.

Chie - di. O - ve vai? Nol so. Che?  
Ask me. Where's thy home? Not here. Where?

D'u-na zinga-ra è co - 'Tis the custom of the

stu - me mo-ver sen - za di - se - gna il pas - so va - ga -  
 Gip - sy to be roam - ing for ev - er, in ev -'ry clime a

bon - do, ed e suo tet - toil ciel, sua pa - tria il  
 stran - ger, the can - o - py of heav'n his tent and his

Count.

Azucena.

mon - do. E vie - ni? Da Bi - sea - glia, o - ve fi -  
 home -stead. Whence art thou? I'm from Bis - cay. There, till of

Count.

no - ra le ste - ri - li mon - ta - gne eb - bia ri - cet - to. (Da Bi -  
 late, 'mid its bare and lone - ly mountains, we have a - bid - ed. (She's from

Allegro. Ferrando.

scaglia!) (Che jnte - si! — oh! — qual so - spetto!)  
 Biscay!) (Oh, wonder! fear - ful sus - pic - ion!)

Andante mosso. (♩ = 120.)

Azucena. con espressione. &gt;

Gior - ni po - ve - ri vi - ve - a, pur con - ten - ta  
 There my days ob - scurely glided, Naught to cheer me,

del mio sta - to, so - la spe - meun figlio a - ve - a Mi la -  
 naught to grieve me, Heav'n to me a son con - fid - ed, Him I

Cl. &amp; Fag.

scio! m'ob - bli - a lin - gra - to! Io, de - ser - ta, va - do er - ran -  
 lov'd! oh, why did he leave me! My de - spair, lone and for - sak -

Fl.

marc.

do, di quel fi - - glio ri - cer - can - do, di quel fi - - glio che al mio  
 en, Soug'th the road my son had tak - en. Him I seek wher'e'er I

co - - re pe - ne or - ri - bi - li - co - stò! Qual per  
 wan - - der, But for him this life I prize. Oh, in

es - so pro - vqa - mo - re, qual per es - so pro - vqa mo - re,  
 peace let me go yon - der, Oh a moth - er's plead - ing Oh, a

Fl.  
Cl.  
*pp*

**Ferrando.** **Count.**

ma-dre in ter - ra non pro - vò! (Il suo vol-to!) Di', tra -  
 moth - er's plead-ing do not de - spise.(Those the features!) Say, how

Corni.  
Vln.

**Azucena.**

e - sti lunga e - ta - de fra quei mon - ti? Lun - ga, sì.  
 long among the mountains hast thou wan - der'd? All my days.

Fl.

**Count.**

Rammen - te - re - sti un fan - ciul, pro - le di  
 Dost thou re - member, there - a - bouts, that a young

*tr*

con - ti, in - vo - la - toal suo ca - stel - lo, son tre lu - stri, e  
 in - fant, fifteen years a - go, was sto - len from a no - ble, and

*tr*

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## Azucena.

E tu — par — la — sei?  
 Art thou — cans't thou be?  
 trat — to qui — vi?  
 car — ried thither?  
 Fra — tel — lo del ra —  
 That in — fant was my

(Ah!) (Ah!)

Ferrando (noting Azucena's fright.)

Count.

pi — to.  
broth — er.

(Si!) (Yes.)

Neu — di — vi  
Vln. & Cello. Say, know'st thou

allarg.

a tempo

I — o! no! Con — ce — di che del fi — glio lormejo  
Know it? I? The tale concerns not me. Good sir, dis —

Ferrando.

mai no — vel — lo?  
not the sto — ry?Resta, i —  
Stay, andsco — pra.  
miss me.(Ohi — me!)  
(A — las!)ni — qua!  
an — swer.Tu Be — ve hold — di the chi wc — l'in man — fa — me or —  
Fl. Cl.

Allegro.

(♩ = 88)

Count.

Ferrando.

ri - bil o - pra com - met - te - al Fi - ni - sci - E  
that foul crime hath per - pe - trat - ed! This wom-an? This

Vln.

Azucena (aside to Ferrando.)

Ferrando (aloud.)

des - sa! Ta - cil! É des - - sa cheil bam - bi - -  
sor - cress! Si - lence! This witch it was who burnt

cresc.

Chorus.
Count.
Azucena.

no thy ar - se! broth - er! Ah! Ah! per - fi - da! mur - de - ress! Ei men -  
El - la She's a stes - sal mur - d'ress!

Tutti. ff

Strings.

Count.
Azucena.
Count.

ti - sce! Al tuo de - sti - no or non fug - gi! Deh! Quei  
falsely! Thy crime this in - stant shall be punish'd! Oh! Bind

(The guards obey.)

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Azucena.

no - di più strin - ge - te! Oh Di - o, oh Di - o!  
fast - er yet her fet - ters! Oh heavy - en, have mer - ey!

Wood & Strings.

*con disperazione*

E tu non vie - ni, o Man - ri - co, o fi - glio  
Where art thou, oh my son Man - ri - co? Oh re -

Ur - - la pur!  
Howl, thou witch!

Strings only.

Ur - - la pur!  
Howl, thou witch!

*p colla parte*

mi - o? non soc - cor - rial - l'in - fe - li - ce ma - dre tu - a?  
lease me from these ty - rants! Aid thy most un - hap - py moth - er! Count.

Di Man -  
She the

Corni.  
*pp sciolte*

ri - co ge - ni - tri - ce!  
moth - er of Man - ri - co?

Ferrando.

Oh sor - tel in mio po -  
And fast with in my

Tre - ma!  
Trem - ble!

Azucena.

sto cru - del mar - ti - rio è pro - lun - ga - ta mor - te! D'i -  
 death at once re - lease me, But spare methis pro - tra - c - tion. Thou  
  
 ni - quo ge - ni - to - re em - pio fi - gli uol — peg - gio - re,  
 im - pious son of cru - el sire, I here — de - fy — thee,  
  
 Fag.

*declamato ppp*

tremal vè Dio pe i mi - se - ri, vè Dio pe i mi - se - ri, tre-ma!  
Tremble, there is a pit - ying God, His wrath onthee shall fall, tremble!

*s* Cl. Ob. & Fag.

tre - - mal vè Di - o, e Dio ti pu - ni - rà!  
there is a pit - ying God, His wrath onthee shall fall!

Count.

Tua prole, o tur-pe  
This Gip-sy is the

Count.

zin - ga - ra, co - lui, quel tra - di - to - re? Po-trò, po -  
moth - er of that in - fa - mous se - du - cer? Oh joy, thro'

Ferrando.

In - fa - me pi - ra sor - ge - re, ah si, ve -  
Thou im - pious witch, at last thou'rt known! Soon will the

*Chorus.*

In - fa - me pi - ra sor - ge - re, ah si, ve -  
Thou im - pious witch, at last thou'rt known! Soon will the

trò, po - trò col tuo sup - pli - zio  
 her, thro' her I shall have - ven - geance,  
 drai, ve - drai tra po co, ve - drai, ve - drai tra  
 fun - ral pile be light - ed, Soon will, the pile be  
 drai, ve - drai tra po co, ve - drai, ve - drai tra  
 fun - ral pile be light - ed, Soon will, the pile be

fe - rir lo in mez - zo al cor! Gio - ja m'in - non - da il pet - to, cui no  
 None shall her chains un - loose, the murd'ress of my broth - er now at

po co, nè so - lo  
 light ed, And great - er

po co, nè so - lo  
 light ed, And great - er

non e - spri - mejl det - to! ah me - co il fra - ter - no, fra - ter - no  
 last is known, none oth - er but thou art guil - ty! be - ware, thou

tuo sup - pli - a - zio, nè so - lo tuo sup - pli -  
 tor - ments yet a - wait Thy soul with crime be - night -

tuo sup - pli - a - zio, nè so - lo tuo sup - pli -  
 tor - ments yet a - wait Thy soul with crime be - night -

## Azucena.

Deh!  
Oh,

ce - ne - re pie - na ven - det - ta a -  
sor - ce - ress, On thee my ven - geance shall

zio sa - rà ter - re - no fo -  
ed, thy soul with crime be - night -

zio sa - rà ter - re - no fo -  
ed, thy soul with crime be - night -

zio sa - rà ter - re - no fo -  
ed, thy soul with crime be - night -

ral - - len - ta - - te, o bar - - ba - - ri, lea - -  
ty - - rants, loose these cru - - el bonds, Ye

vrà! Tua pro - le, o tur - pe zin - ga - ra,  
fall! This Gip - sy is the moth - er of

Le vam - pe del - fin -  
To ev - er - last - ing

co!  
ed!

co!  
ed!

co!  
ed!

FL. OB. CL.

Vlns. & Cello pizz.

cer - - be mie ri - tor - - te! Que - sto cru - del - sup -  
 drive me to dis - trac - tion, Let death at once re -  
 fer - no. co - lui, quel se - dut -  
 burn-ing, that in - famous se -  
 fer - no.  
 Le vampe del-lin - fer - no, le vam-pe del - l'in - fer - no  
 To ev - er-last-ing burn-ing, to ev - er-last-ing burn-ing,  
 Le vampe del-lin - fer - no, le vam-pe del - l'in - fer - no  
 To ev - er-last-ing burn-ing, to ev - er.last-ing burn-ing,

pli - - - zio e pro - - lun - ga - - ta  
 lease me, But spare me this pro -  
 to - re?  
 du - cer.  
 a te fian ro - goe - ter - no!  
 From whence there's no re - turn - ing!  
 a te fian ro - goe -  
 From whence there's no re -  
 a te fian ro - goe -  
 From whence there's no re -

mor - - te! Di - ni - quo ge - - ni -  
 trac - - tion! Thou im pious son of

Me-co il fra - ter - no ce - ne - re,  
 The mur-dress of my broth - er!

I - vi pe - na-reed  
 The de - mons of in -

ter - no!  
 turn - ing!

ter - no!  
 turn - ing!

to - re-em - pio fi - gliuol - peg -  
 cru - el sire, I here de -

ar - de - re, i - vi pe - na-reed  
 fer - nal wrath, the de - mons of in -

ar - de - re, i - vi pe - na-reed  
 fer - nal wrath, the de - mons of in -

gio - re, tre - ma! vè Dio pei  
fy thee Trem - ble, there is a  
pie - na ven - det - ta a - vrà, ven - det - ta a -  
Be - ware, thou sor - cress vile, Through thee, through

Ferrando.

ar - de - re, l'al - ma do - vrà,  
fer - nal wrath to end - less fire,

ar - de - re, F.Ob.Cl.Fag.  
fer - nal wrath

mi - se - ri, vè Dio pei mi - - se -  
pit - ying God, His wrath on thee shall

vrà, ven - det - ta a - vrà, ven - det - ta a -  
thee I'll be re - veng'd, re - veng'd on

l'al - ma do - vrà, l'al - ma do - vrà,  
to end - less fire thy spir - it call,

mi - se - ri, vè Dio pei mi - - se -  
pit - ying God, His wrath on thee shall

vrà, ven - det - ta a - vrà, ven - det - ta a -  
thee I'll be re - veng'd, re - veng'd on

l'al - ma do - vrà, l'al - ma do - vrà,  
to end - less fire thy spir - it call,

ri, trem - - - mal vè  
fall, trem - ble, there is a

vra! me - co il fra - ter - no  
him! Yes, now 'tis known, it is

i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -  
The de - mons of in - fer - nal wrath To end - less fire thy spir - it

pe - - nar do - -  
Thy spir - - it

pe - - nar do - -  
Thy spir - - it

Di - - - o, é Dio ti pu - ni -  
pit - - - ying God, His wrath on thee shall

ce - - ne - re pie - na ven - det - ta a - vra, sì, sì, pie - na ven - det - ta a -  
known thou'rt guil - ty, sor - cer - ess, be - ware, thou'rt guil - ty, sor - cer - ess, be -

vra, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -  
call, the de - mons of in - fer - nal wrath to end - less fire thy spir - it

vra, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -  
call, the de - mons of in - fer - nal wrath to end - less fire thy spir - it

vra, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -  
call, the de - mons of in - fer - nal wrath to end - less fire thy spir - it

rà, ah sì, ah si, vè Dio pei mi - se - ri, e  
 fall, ah, yes, ah, yes, there is a pit-ying God, and  
 vrà, pie - na ven-det - ta a - vrà, pie - na ven-det - ta a -  
 ware, ah, now be-ware, yes, be - ware, thou'rt guilt-y, sor - cress, be-  
 vrà, i - vi pe - nar, pe - nar ed ar - de - re la - ni - ma tua do -  
 call, to end-less fire thy spir - it call, to end-less fire thy spir - it  
 vrà, do - - vrà, do . - vrà, pe - nar la - ni - ma tua do -  
 call, ah, yes, ah, yes, to end-less fire thy spir - it  
 vrà, i - vi pe - nar, pe - nar ed ar - de - re la - ni - ma tua do -  
 call, to end-less fire thy spir - it call, to end-less fire thy spir - it

*S*<sub>Tutti</sub>

ff

Di - o ti pun - ni - rà, ah sì, ah  
 His wrath on thee shall fall, shall fall, shall  
 vrà, pie - na ven - detia a - vrà, pie - na ven-det - ta a -  
 ware, thou sor-cess, be - ware, ah, now be-ware, yes, be -  
 vrà, l'a - ni - ma tua do - vrà, i - vi pe - nar, pe - nar ed  
 call, thy im-pious spir - it call, to end-less fire thy spir - it  
 vrà, l'a - ni - ma tua do - vrà, do - - vrà, do -  
 call, thy im-pious spir - it call, ah, yes, ah,  
 vrà, l'a - ni - ma tua do - vrà, i - vi pe - nar, pe - nar ed  
 call, thy im-pious spir - it call, to end-less fire thy spir - it

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sì, v'è Dio pei mi - se - ri, e Di - o ti pu - ni -  
fall, there is a pit - ying God, and His wrath on thee shall

v'rà, pie - na ven - det - ta a - vrà, pie - na ven - det-ta a -  
ware, thou guilt - y sor - cress, be-wear, thou sorcer - ess, be -

ar - de - re l'a - ni - ma tuo do - vrà, l'a - ni - ma tua do -  
call, to end - less fire thy spir - it call, thy im-pious spir - it

v'rà, pe - nar l'a - ni - ma tua do - vrà, l'a - ni - ma tua do -  
yes, to end - less fire thy spir - it call, thy im-pious spir - it

ar - de - re l'a - ni - ma tua do - vrà, l'a - ni - ma tua do -  
call, to end - less fire thy spir - it call, thy im-pious spir - it

rà, sì, pu - ni - rà, ti pu - ni - rà, ti pu-ni -  
fall, His wrath shall fall, His wrath shall fall, ah, yes, His

v'rà, pie - na ven-det-ta a - vrà, pie - na ven-det-ta a -  
ware, thou sorcer - ess, be - ware, thou sorcer - ess, be-ware, thou guilty

v'rà, pe - nar, pe-nar do - vrà, pe - nar, pe-nar do - vrà, pe-nar do -  
call, thy impious spir - it call, thy impious spir - it call, to end-less

v'rà, pe - nar do - vrà, pe - nar do - vrà, pe-nar do -  
call, thy spir - it call, thy spir - it call, to end-less

v'rà, pe - nar do - vrà, pe - nar do - vrà, pe-nar do -  
call, thy spir - it call, thy spir - it call, to end-less

rà, ti pu - ni - ra!  
 wrath on thee shall fall!

Ω

vrà, ven-det-taa - vrà!  
 sor - cer - ess, be - ware!

vrà, pe - nar do - vrà!  
 fire thy spir - it call!

vrà, pe - nar do - vrà!  
 fire thy spir - it call!

At a sign from the Count, Azucena is led

8

*sempre ff* Brass

off by the Guards, while he enters his tent, followed by Ferrando.

8

8

## Recitative and Air.

A hall adjacent to the chapel in Castellor; a balcony at the back.

Piano.

Allegro assai vivo. ( $\text{d} = 88$ )

## Allegro. Leonora.

## Manrico.

Qua - le d'ar - mi fra - gor po - c'an - zi in - te - si? Al - to è il pe -  
Doth the clam - or of war e'en here pur - sue us? Dan - ger sur -

ri - glio! — Va - no dis - si - mu-lar - lo fo - ra! Al - la no - vel - la au -  
rounds us, — vainly I would conceal it from thee! Day - light will see the

## Leonora.

## Manrico.

ro - ra as - sa - li - ti sa - re - mo. Ahimè! che di - ci? Ma de' no - stri ne -  
foe at our gates, to re - take them. A - las, what tur - moi! Fear thou not, for our

mi - ciavremvit - to - ria — Pa - riab - bia - mo al lo - roar - dir, brando e co -  
troopswill be vic - torious, they are brave and full of zeal, and I shall

(to Ruiz.)

rag-gio. Tu va — le bel - li - che o pre, nell'as-sen-za mia bre - ve, a te com -  
lead them. Go thou, prepare the soldiers for a stormy en - counter. Let all be

(Exit Ruiz.)

met - to. Che nul - la manchi! Di qual te - tra  
read - y. I soon shall fol - low. Oh what gloomy

**Leonora.**

**Adagio.**

**Basso.**

**Manrico.**

dolce

lu - ce il nostro i men ri - splende! Il presa-gio fu - ne - sto, deh! sperdi,o  
pre - sage onour es - pou-sal darkens! Cast away thoughts of sorrow, oh, my be -

**St. Strgs.**

**Lento.**

**Leonora.** **Manrico.**

ca - - ra! E il pos - so? A - mor, su - blime a - mo - re, in ta - lej -  
lov'd one! How can I? The love that hath u - nit - ed our hearts for

**pp**

## Adagio.

stante ti favel-li al co-re.  
ever, shall sustain and in-spire us.

Fl.

Cl.

col canto

a tempo

p

rall.

## Adagio (♩ = 50) Manrico. cantabile con espress.

Ah sì, ben mio; col-les - - se-re io  
Oh come, let links e-ter - - nal bind the

Strings

tuo, tu mia - con-sor - te, a - vro più l'al - ma-in-  
vows we fond - ly plight - ed, My soul is strong to

Viole.

tre - pi - da il brac - - cio avrò più for - te. Ma  
dare ev - 'ry foe, with thee u - nit - ed; And

Wood.

dolore  
pur, sen el - la pa - gi-na de' miei de - sti - ni è  
if upon the scroll of fate Cor. My name hath been re-

scrit - to, ch'io re - - sti fra le vit - ti-me, dal  
 cord - ed, As one of those who fall to-day, 'Twas  
 C. Fag.  
 fer - - - roo - stil tra - - fit - - to, ch'io re-sti fra le  
 thy dear fate I guard - ed; Ah yes, if I must  
 vit - ti-me, dal fer-roo-stil tra - fit - to, fra que - - glie stre-mia-  
 fall to day, 'twas thy dear fate I guard - ed. My dy - - ing breath shall  
 ne - li - ti a teil pen-sier ver - rà, ver-ra, e  
 fly to thee, And bear my fond and last farewell, Be  
 C.

*f*

so - - loin ciel pre - ce - der - ti la mor-tea me par - - - - - d'ost

Ob.Clar. & Cello.

Cor. & Fag.

*tr*

yond the sky I wait for thee, While thou on earth

rà; fra que - - gliestre - mia - ne - li - ti a  
dwell; My dy - - ing breath shall fly to thee, And

Cl.

teil pensier ver - rà, ver - rà, e so - - loin ciel pre -  
bear my fond and fast farewell, Be - yond the sky I

ce - der - ti la mor-tea me par - - - - - rà, la mor-tea  
wait for thee, While thou on earth dost - - dwell, Be-yond the

me, a me par-rà, e so-lo in ciel, — e so-lo in ciel prece - der-ti  
 sky I wait for thee, beyond the sky, — beyond the sky I wait for thee,

la morte a me par-rà, la morte a me par-rà!  
 While thou on earth dost dwell, while thou on earth dost dwell.

*Allegro. (d = 80.)*

**Leonora.**

L'on-dà de' suo-ni  
 The temple's mys-tic

Organ in the adjacent chapel.

mis-ti-ci pu-ra di-scen-da-al cor, al cor!  
 har-mo-ny Doth summon us be-fore the shrine,  
**Manrico.**

L'on-dà de' suo-ni mis-ti-ci pu-ra di-scen-da-al  
 The temple's mys-tic bar-mo-ny Summons us to the

legg.

vie - ni, ei schiu - de il tem - pio gio - je di ca - sto a -  
 Oh come, re - new thy plight - ed vow, And for ev - er be

cor!  
 shrine, ci schiu-de il tem - pio gio - je di ca - sto a -  
 Re - new thy plight - ed vow, And for ev - er be

mor! Vie - ni, ei schiu - de il tem - pio gio - je di ca - sto a -  
 mine, Oh come, re - new thy plight - ed vow, and for ev - er be

mor!  
 mine! ci schiu-de il tem - pio gio - je di ca - sto a -  
 re - new thy plight - ed vow, and for ev - er be

mor, ah! gio - je di ca - sto a - mor, ah! gio - je di ca - sto a -  
 mine, Ah! yes, be for ev - er mine, Ah! yes, be for ev - er

mor, ah! gio - je di ca - sto a - mor, ah! gio - je di ca - sto a -  
 mine, Ah! yes, be for ev - er mine, Ah! yes, be for ev - er

pp  
 mor, di ca - sto a - mor, di ca - sto a mor, di ca - sto a - mor!  
 mine, for ev - er mine, for ev - er mine, for ev - er mine!

(Ruiz enters)

pp  
 mor, di ca - sto a - mor, di ca - sto a - mor, di ca - sto a - mor!  
 mine, for ev - er mine, for ev - er mine, for ev - er mine!

Vln. &amp; Viole.

Orchestra.

Più vivo. (d = 88)

in haste)

**Ruiz.**      **Manrico.**      **Ruiz.**

Man - ri - co? Che?  
Man - ri - co! What?

La zin - ga - ra,  
The Gip - sy see,

**Manrico.**

Bassi, Fag. & Cl.

Oh Di - o!  
Oh heav - en!

vie - ni, tra' cep - pi mi - ra... Per man de'  
cap - tive, in chains they lead her, to die a

**Manrico** (clean-

bar - ba-ri ac - ce - saè già la pi - ra... Oh  
cru - el death, the fun' - ral pile is light - ed. Oh,

Tutti

*ing against the balcony)*

ciel! mie membra o - scil - la - no - Nu - be mi co-pre il  
heav'n! I am . of strength be - réft - Faint - ness of death hath

Ob. Cl.

Fag.

*fp*

## Leonora.

## Manrico.

ci - glio! Tu fre - mil! E il deg - gio!  
seiz'd me! Thou'rt trem - bling! That Gip - sy-

Viole sustain

## Leonora.

## Manrico.

Sap - pi - lo, io son — Chi mai? suo fi -  
didst thou know! she is — Oh say! my moth-

Ob. Cl Fag.

Leonora.

Ah!  
Ah!

glio!  
er!

Ah! vi - li! il rio spet - ta - co - lo  
Ye wretches! I fly to pun-ish ye,

**ff** Tutti.

Strings, Viole sustain.

Cl.

qua - si il re - spir min - vo - la! Ra - du - na - j no - stri! af - fret - ta - ti, Ru -  
When I can col - lect my sens - es! my faith - ful Ru - iz, call out an arm - ed

Cor. &amp; Fag.

(Exit Ruiz in haste)

iz!      va,      va,      tor-na,      vo - la!  
 band,    fly,    fly,    has-ten,    has-ten!

*cresc. sempre*

*Tutti*

*ff*

Allegro.  $\text{d} = 100$ Di quel - la  
Trem - ble, ye

*mf*

4 Corni, Viole & 2nd Violin

Fag. & Basso pizz.

Wood.

1st vln.

Em - pî, spe -  
Yes, by that

8

gne - te - la, o chio fra po - co col san - gue  
 burn-ing pile My wrath de - fies ye, Your blood ill  
 8 Tromba.

vo - stro la spe - gne - rò! E - ra già  
 scat - ter where it hath blazd! She was my

fi - glio pri - ma da - mar - ti, non può fre -  
 moth - er ere I a - dor'd thee, I'll not de -

nar - mi il tuo mar - tir... Ma - dre in - fe -  
 sert her, though my heart break. Fare - well, be

8

li - ce, cor - ro a sal - var - ti, o te - co al -  
 lov'd one, I, who im - plord thee, My wretch-ed

8

Piu vivo.

me - no cor - ro a mo - rir, o te - coal-men cor - ro a mo -  
 moth - er can - not for - sake, My moth - er I can - not for -  
 8  
 rir, o te - coal-men, b te - co a mo -  
 sake, my moth - er I can - not for -

Leonora.

rir! Non reg - go a col - pi tan - to fu - ne - sti... Oh quan - to  
 sake! Oh my be - lov - ed, and must thou leave me, Oh would in  
 Vln.  
 me - glio sa - ria mo - rir! Oh quan - to me - - glio sa -  
 death that I might a - wake! Oh would in death that I

ria mo - rir!  
 might a - wake!

ff

Allegro. (♩ = 100)

Manrico.

Di quel - la pi - ra lor - ren - do  
 Trem - ble, ye ty - rants, I will chas -

fo - co tut - te le fi - bre m'a - se, av - vam -  
 tise - ye, My flam - ing bea - con ye - have up -

pò!... Em - pî, spe - gne - te - la, o ch'io fra -  
 rais'd. Yes, by that burn - ing pile, my wrath de -

*con tutta forza*

po - co col san - gue vo - stro la where spe - gne -  
 fies - ye, Your blood I'll seat - ter it hath -

rò! E - ra già fi - glio pri - ma d'a -  
 blazed! She was my moth - er ere I a -

mar - ti, non può fre - nar - mi il tuo mar -  
 dored thee, I'll not de - sert her, Though my heart  
 tir... Ma-dre in - fe li - ce, cor - ro a sal - var - ti,  
 break, Fare-well, be - loved one, I, who im - plored thee,  
 o te-coal - me - no cor - ro a mo - rir, o te - - coal -  
 My wretch-ed moth - er can - not for - sake, my moth - er  
 men cor - ro a mo - rir, te - coal-men, o te - - coa mo -  
 I can - not for - sake, my moth - er I can - not for -  
 Poco più vivo. Ruiz with TENORS. (Ruiz returns with Soldiers)  
 Chorus: rir! Al - lar - mil! al - lar - mil! al - lar - mil! al - lar -  
 sake! BASS: Com - mand us, we fol - low, we will o - bey  
 Poco più vivo. Al - lar - mil! al - lar - mil! al - lar - mil! al - lar -  
 Com - mand us, we fol - low, we will o - bey  
 ff sino alla fine

## Manrico.

175

Ma-dre in - fe - li - ce!  
 Fare-well, be - lov'd one!

mi! al - lar - mi! al - lar - mi! al - lar - mi, al - lar -  
 thee! Com - mand us, we fol - low, we will o - b - e - y  
 mi! al - lar - mi! al - lar - mi! al - lar - mi, al - lar -  
 thee! Com - mand us, we fol - low, we will o - b - e - y

Cor-ro a sal - var - ti, o te - co al -  
 My wretch-ed moth - er I'll nev - er for -  
 mi! thee! Ec - co - ne pre - sti a  
 Lead us to geance, She  
 mi! thee! Ec - co - ne pre - sti a  
 Lead us to geance, She

men, o te - co al - men cor-ro a mo -  
 sake, I'll nev - er for - sake, nev - er for -  
 pu - - gnar te - co, o te fell co a mo -  
 shall not die by the ty - rants  
 pu - - gnar te - co, o te fell co a mo -  
 shall not die by the ty - rants

rir!  
sake.

rir! Al - lar - mil! al - lar - mil! al - lar - mi! al - lar -  
stake. Com - mand us, we fol - low, we will o - bey -

rir! Al - lar - mi! al - Tar - mil! al - lar - mi! al - lar -  
stake. Com - mand us, we fol - low, we will o - bey -

Ma-dre in - fe - li - ce!  
Fare-well, be - lov'd one!

mil! al - lar - mi! al - lar - mi! al - lar - mi, al - lar -  
thee! Com - mand us, we fol - low, we will o - bey -

mil! al - lar - mi! al - lar - mi! al - lar - mi, al - lar -  
thee! Com - mand us, we fol - low, we will o - bey -

Cor-ro-a sal - var - ti, o te - co al - men, o  
My wretched moth - er I'll nev - er for - sake, I'll

mil! Ec - co - ne pre - sti a pu - gnar  
thee! Lead us to ven - geance, She shall not

mil! Ec - co - ne pre - sti a pu - gnar  
thee! Lead us to ven - geance, She shall not

te - co al - men cor - ró a mo - rir! Al-lar - mi! al-lar -  
 nev - er for - sake, nev - er for - sake. To arms then! to arms

te - co, o te - co a mo - rir! Al - lar - mi! al -  
 die by the fell ty - rant's stake, Com - mand us, we

te - co, o te - co a mo - rir! Al - lar - mi! al -  
 die by the fell ty - rant's stake, Com - mand us, we

mi! al - lar - mi!  
 then! to arms!

lar - mi! al - lar - mi!

fol - low, to arms, to arms, to arms, to arms!

lar - mi! al - lar - mi!

fol - low, to arms, to arms, to arms, to arms!

The musical score consists of six staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom three are for piano. The vocal parts sing in unison at the beginning. The piano part features rhythmic patterns and chords. The vocal parts sing in unison again at the end of the section.

(Exit Manrico in haste, followed by Ruiz and the Soldiers, amid a din of arms, the trumpet calling to battle.)

The musical score continues with two staves. The top staff shows a rhythmic pattern for the trumpet, indicated by a 'T' above the staff. The bottom staff shows a rhythmic pattern for the piano. The score ends with the text "End of Act III."

**Act IV. The Torture.**  
**Nº 19. "D'amor, sull' ali rosee.,,**  
**Recitative and Aria.**

A wing of the Palace of Aliaferia; on one side a tower, with casements secured by iron-bars. Dark night.

Piano. *Adagio. (♩ = 60)*

(Enter Leonora and Ruiz enveloped in cloaks)

*allarg.*

Ruiz (in a whisper)

Siam giun - ti; ec - co la tor - re, o - ve di Sta - to ge - mo - no i pri - gio -  
No further; that is the tow - er, with - in whose dungeon pris - on - ers groan un -

nie - ri... Ah! l'in - fe - li - ce i - vi fu trat - to! Van - ne... la - scia - mi,  
heed - ed. Oh day un - hap - py, when here they bore him. Leave me, say no more.

Leonora.

Tempo I. Ruiz retires

nè ti - mor di me ti pren - da. Sal - var - lojo po - trò, for - se.  
Here I would a - while be lone - ly; who knows but I may save him.

Ti - mor di me? Si - cu - ra, pre-sta è la mia di -  
Why fear for me? my safe-guard, ev - er I have thee

Strings

pp

(Fixing her eyes upon a ring that she wears on her right hand)

fe - , sal  
near - me.In que - stó - scu - ra  
The night is dark and

not - te rav - vol - ta, pres - so a te son i - o, e tu nol sa - il!

threat'ning, and here I wan - der near thy dungeon, oh my be - lov'd onel

Ge - men - te  
Ye sigh - ingau - ra, chejn - tor - no spi - ri,  
breez - es, I hear la - ment - ing,deh, pi - e - to - sa,  
oh fly and tell him,deh, pi - e -  
oh fly andto - sa gliar - re - cai miei so - spi - ri!  
tell him his - love doth near him lin - ger!

Adagio. (♩ = 50)

*pp con espress.**tr*

D'a-mor sull'a - li ro-sse - e van-ne, so-spir do-  
 Love, fly on ros - y pin - ions, Float in a dream a-

len - te; del pri-gio-nie - ro mi - se-ro con -  
 round him; Bear to the cap-tive some re-pose, Ah!

*Fag.* *dolce*  
 for - ta le - gra men - te. Co - m'au - ra di spe - ran - za a -  
 with thy spell sur-round him. A breath of hope, oh send thou, His

*Cl. Cor.* *pp* *Viola*  
 leg - gia in quel-la stan - za; lo de - sta al - le me -  
 lone - ly hours at - tend thou, In mem - o - ry, oh

*Fl.* *dolce secondando il canto*

mo - rie, ai so - gni, ai so - gni del - la mor!  
 waft him The vi - sions of our hap - py days.

Ma, deh! non dir - gli - im - prov - vi - do le pe - ne, le  
 But tell him not, tell him not my heart will break, If  
 Vl. Cl. Cor. Fag.  
 oppure. deh! non dir - gli - my  
 pe - ne, le pe - ne del mio cor, deh! non dir - gli - my  
 fate ev - er-more our hope be - trays, tell him not  
 Fl. cl. cresc.  
 con forza dolce prov - vi - do le pe - ne del mio  
 heart will break, if fate ev - er be -  
 prov - vi - do le pe - ne del mio cor, le  
 heart will break, if fate ev - er be - trays, if  
 Fl. Ob. Cl.  
 pe - ne, le pe - ne del e'er be -  
 For - tune our hope

14140

cor!  
trays.

**Chorus.** (behind the scenes.)  
**TENOR I.** *mezza voce.*

Mi - se - re - re d'un' al - ma già vi -  
**TENOR II.** Pray that peace may at - tend a soul de -

*al wak* Mi - se - re - re d'un' al - ma già vi -  
**BAR. & BASS.** Pray that peace may at - tend a soul de -

Mi - se - re - re d'un' al - ma già vi -  
Pray that peace may at - tend a soul de -

(The death-bell tolls)

ci - na al - la par - ten - za che non ha fi - tor - no; mi - se -  
part - ing, Whith - er no care or thought of earth can fol - low; Heav'n - ly

ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -  
part - ing, Whith - er no care or thought of earth can fol - low; Heav'n - ly

ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -  
part - ing, Whith - er no care or thought of earth can fol - low; Heav'n - ly

re - re di lei, bon - ta di - vi - na; Pre - da non sia del - lin - fer - nal sog -  
mer - cy al - lays the pangs of part - ing, Look up, be - yond this life's de - lu - sions

re - re di lei, bon - ta di - vi - na; Pre - da non sia del - lin - fer - nal sog -  
mer - cy al - lays the pangs of part - ing, Look up, be - yond this life's de - lu - sions

re - re di lei, bon - ta di - vi - na; Pre - da non sia del - lin - fer - nal sog -  
mer - cy al - lays the pangs of part - ing, Look up, be - yond this life's de - lu - sions

## Leonora.

*finire pp*

Quel suon, quelle pre - ci so - len - ni, fu-  
What voic-es of ter - ror! for whom are they

gior - no.  
hol - low.

gior - no.  
hol - low.

gior - no.  
hol - low.

*finire pp*

ne - ste, em-pi - ron que-st'a - e-re di eu - po ter-  
pray - ing? With o - mens of fear unknown they dark-en the

ror! Con-ten - de l'am - ba - scia, che tut - ta m'in-  
air. New hor - rors as - sail me, my sens - es are

ve - ste, al labbro il re-spi - ro, i pal - pi-tial cor, il re - spi - ro, i  
stray-ing, My vi-sion is dim, is it death that is near? Ah is it death,

pal - pi - ti - al - cor!  
is't - death - that is - near?

**Troubadour (from the tower)**

Ah! che la mor - te o -  
Ah! send thy beams, Au -

Harp

gnor - - ra, è tar - da uel ve -  
ro - - ra, Light me to ear - ly

nir - a chi de - si - a, a chi de - sia mo -  
death, Waft her my long - ing, Waft her my lat - est

**Leonora.**

Oh! ciel!  
Oh heav'n!

rir! ad-di - o, ad-dio, Leo - no - ra; ad-di -  
breath! I leave thee, Leo - no - ra, ah, I leave -

## Chorus.

14140

Sen - to man-car - mi!  
 I am dis - tract-ed!

o!  
 thee. TENOR I.  
 Mi - se - re - re d'un' al - ma già vi -  
 TENOR II. Pray that peace may at - tend a soul de -  
 Mi - se - re - re d'un' al - ma già vi -  
 BAR. & BASS. Pray that peace may at - tend a soul de -  
 Mi - se - re - re d'un' al - ma già vi -  
 Pray that peace may at - tend a soul de -

Strings

ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -  
 part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly  
 pp

ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -  
 part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly  
 pp

ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -  
 part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly

Bell

re - re di lei, bon-tà di vi - na, pre - da non sia del-lin - fernal sog - gior -  
 mer - cy al-lays the pangs of part - ing, Look up, be - yond this life's delu-sions hol -  
 re - re di lei, bon-tà di vi - na, pre - da non sia del-lin - fernal sog - gior -  
 mer - cy al-lays the pangs of part - ing, Look up, be - yond this life's delu-sions hol -  
 re - re di lei, bon-tà di vi - na, pre - da non sia del-lin - fernal sog - gior -  
 mer - cy al-lays the pangs of part - ing, Look up, be - yond this life's delu-sions hol -

## Leonora.

Sul-l'or - ri - da tor - re, ahi! par che la  
 Oh night full of an - guish, what will be thy

no. low. Mi - se - re - re!  
 no. low. Heav'n have mercy

Orchestra *ppp*

mor - te, con a - li di te - ne-bre, libran - do si  
 end - ing? With low- er-ing pin - i - on destruction is

mi - se - re - re! mi - se - re - rel!  
 on thy spir-it! heav'n have mer-cy

mi - se - re - re! mi - se - re - rel!  
 on thy spir-it! heav'n have mer-cy

va - near! Ah! for - se di - schiu - se gli fian queste  
 Oh gloomy fore - bod - ing, his doom is im-

mi - se - re - re! mi - se - fe - re!  
 on thy spir-it, heav'n have mercy

mi - se - re - rel! mi - se - re - re!  
 on thy spir-it, heav'n have mercy

por - te sol quan - do ca - da - ver già fred - do sa -  
pend - ing, We meet not a - gain till his death - knell I

rà, quan - do ca - da - ver fred -  
hear, not\_ till\_ his\_ death\_ knell, his\_

Chorus.

mi - se - re -  
on thy spir -

mi - se - re -  
on thy spir -

dip.  
do\_ sa - rà!  
knell I\_ hear.

Troubadour.

Seon - to col san - gue mi - o  
Though here on earth we sev - er,

re!  
it!re!  
it!

Harp.

la - mor che po - sijn te! non ti scor-dar, non ti scor-dar di  
 Thou wilt re-mem-ber me: In realms a-bove, there I will wait for

Di te, di te scordarmi! di  
 For-get thee can I nev-er! Im

me, Leo-no - ra, addio, Leo-no-ra, addio, ad-di - o!  
 thee, Leo-no - ra min', We shall not part for ev - er!

Scon-to col san-gue  
 Tho'here on earth we

Mi - se - re - re!  
 Heav'n have mercy

Mi - se - re - re!  
 Heav'n have mercy

Tutti.

pp Harp.

te, di te scor-dar - mi! di te scor-dar - mi!  
 thine, Im thine for ev - er, I'm thine for ev - er,

Non - ti scor -  
 In realms a -

mi - o la - mor che po - sijn te! Non - ti scor -  
 sev - er, Thou wilt re-mem - ber me, In realms a -

mi - se - re - re!  
 on thy spir - it, mi - se - have

mi - se - re - re!  
 on thy spir - it, mi - se - have

Harp. & Strings. pizz.

Chorus.

6  
di te scor-dar-mi!  
I'm thine for ev-er,  
dar,  
bove,  
re -  
mer -  
re -  
mer -  
re -  
mer -  
te, \_\_ di \_\_ te \_\_ scordar-mi!  
get\_\_thee can\_\_ I \_\_ nev-er!

6  
Sen-to man-car - mi!  
av-ermore I'm \_\_ thine,  
non ti scor-dar di me,  
there I will wait for thee,  
mi on  
thy se - re -  
on thy se - re -  
on thy se - re -  
on thy se - re -  
di te, \_\_ di \_\_ te \_\_ scordar-mi!  
I'm thine, \_\_ I'm \_\_ thine \_\_ for ev - er,

3  
ad - dio Leo - no - ra, ad-di -  
We part, but not for ev -  
re -  
mer -  
re -  
mer -  
re -  
mer -  
o!  
er,  
re!  
it,  
re!  
it,  
re!  
it,  
mi - se - re - re!  
Heav'n have mer-cy  
mi - se - re - re!  
Heav'n have mer-cy  
mi - se - re - re!  
Heav'n have mer-cy  
mi - se - re - re!  
on thy spir - it,  
on thy spir - it,  
on thy spir - it,

di te scordar-mi! di te scordar-mi! Sen-to man-car -  
 I'm thine for ev-er, I'm thine for ev-er, ev-er-more I'm  
 tel! Non ti scordar, non ti scordar di me, ad - dio, Leo -  
 me! In realms a-bove, there I will wait for thee, we part, but  
 mi - se-re - re! mi - se -  
 Heav'n have mer - cy on thy  
 mi - se-re - re! mi - se -  
 Heav'n have mer - cy on thy  
 mi - se-re - re! mi - se -  
 Heav'n have mer - cy on thy

mi, di te scordar-mi! di te, di te scor-dar-mi! di  
 thine, I'm thine for ev-er, I'm thine, I'm thine for ev-er, I'm  
 no - ra,ad - di - o, Leo - no - - ra,ad -  
 not for ev - er, Leo - no - - ra  
 re - spir - re! mi - se - re - re! mi - se -  
 re - spir - it, heav'n have mer - cy on thy  
 re - spir - re! mi - se - re - re! mi - se -  
 spir - it, heav'n have mer - cy on thy  
 re - - re! mi - se - re - re! mi - se -  
 spir - - it, heav'n have mer - cy on thy

*a piacere*  
 te! di te! di te! scor-dar-mi di  
 thine, I'm thine! I'm thine! For ev - er I'm  
 di - o!  
 mine!  
 re - re!  
 soul!  
 re - re!  
 soul!  
**Tutti**  
**ff**  
**pp** *colla parte*  
**Strings**  
**Allegro agitato** ( $\text{♩} = 116$ )  
*sotto voce ed agitato*  
 te! Tu ve - drai chea-mo - re in  
 thine! Thee I love with love e -  
 ter - ra mai del mio non fu più for - te; vin-seil fa - to in a - spra  
 ter - nal, Death it - self shall not di - vide us, In this hour of doom su -  
 guer - ra, vin - ce - rà la stes - sa mor - te: O col prez - zo di mia  
 per - nal, That one boon is not de - nied us; One more ef - fort yet to

vi - ta la tua vi - ta sal - ve - rò, — o con te per sem - pre u -  
 save thee, And per - chance with thee to fly, — Or I seal the love I

Fl. Cl. 8 pag.

ni - ta nel - la tom - ba scen - de - rò, con te per sem - pre uni -  
 gave thee, And with joy for thee I die, I'll seal the love I gave

Cl. allarg. colla parte Fag.

ta, si, nel - la\_ tom - ba scen - de - rò! o col prez - zo di mia  
 thee, With joy, with joy for thee I die: One more ef - fort yet to

a tempo

vi - ta la tua vi - ta sal - ve - rò, — o con te \_\_\_\_\_ u -  
 save thee, And per - chance with thee to fly, — Or the love I

Fl. Cl. Vln. Ob. 8

ni - - - ta nel-la tom - ba scen - de - rò! o con te per sem-pre u -  
 gave thee, I will seal, and for thee die, I will seal the love I

Fl. Cl. 8

ni - ta nel - la tom - ba scen - de - rò! con te per sempre, per sem - pre u -  
gave thee And with joy for thee I die, for thee, for thee, for thee I

Vln.



ni - ta nel - la tom - ba scen - - - -  
die, for thee I die, Yes, I

8

cresc.

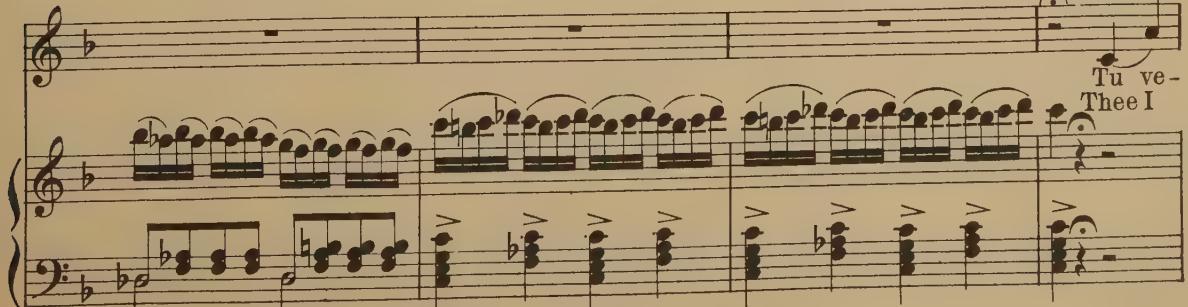
- - - - de - - - - rò!  
will

Tutti

ff



sottovoce

Tu ve -  
Thee I

drai che amo - re in ter - ra mai del mio non fu più for - te; vin - seil  
 love with love e - ter - nal, Death it - self shall not di - vide us, In this

*pp*

fa - to in a - spra guer - ra, vin - ce - rà la stes - sa mor - te. O col  
 hour of doom su - per - nal That one boon is not de - nied us; One more

prez - zo di mia vi - ta la tua vi - ta sal - ve - rò, — o con  
 ef - fort yet to save thee, And per - chance with thee to fly, — Or I

*allarg.*

te per sem - preu - ni - ta nel - la tom - ba scen - de - rò! con te per  
 seal the love I gave thee, And with joy for thee I die! I'll seal the

*allarg. colla parte*

*a tempo*

sem - pre u - ni - ta, sì, nel - la tom - ba scen - de - rò! O col  
 love I gave thee, With joy, with joy for thee I die! One more

prez - zo di mia vi - ta, la tua vi - ta sal - ve - rò, o con  
ef - fort yet to save thee, And per - chance with thee to fly, Or the

pp

te - u ni - ta nel - la tom - ba scen - de - rò, o con  
love I gave thee, I will seal and for thee die, I will

te - per sem-pre u ni - ta nel - la tom - ba scen - de - rò! con te - per  
seal the love I gave thee, And with joy for thee I die! for thee, for

sem - pre, per sem - pre u - ni - ta nel - la tom -  
thee, for thee I die, for thee I die!

ba scen - de -  
Yes, I will

*poco più mosso*

ro! ah, sì! con  
die! Ah, yes! with

*poco più mosso*

*ff*

te, con te nel - la -  
joy for thee, yes, with

*ff*

tom - ba scen - de - ro! ah  
joy for thee I die! Ah,

*ff*

si!  
 yes! con te,  
 with joy

con te nel - la tom - ba scen - de  
 for thee, yes, with joy for thee I

*ff*  
 rò, scen - de - rò, scen - de - rò, scen -  
 die, yes, for thee I will die, I

- de - rò!  
 will die!

No 20. "Mira, di acerbe lagrime.,,  
Recit. and Duet.

*Scene.* A door opens, from which enters the Count, followed by attendants; Leonora stands aside.  
Count (to his attendants).

Voice. ♫ C U - di - ste? Co-me al-beg-gi, la scu-real fi - glio, ed al-la ma-dre il  
Piano. ♫ C You mark me? When 'tis dawn, on this spot be-head him. Burn at the stake his

Allegro. (The attendants enter the tower)

ro - go. A - bu - so  
moth - er. If I ex -

Strings *ff*

for - se quel po - ter che pie - no in me tra - mi - sei! pren - ce! A tal mi  
ceed my pow'r for life and jus - tice the Prince to me con - fid - ed, 'tis love im -

trag - gi, donna per me fu - ne - sta! O - vel - la è ma - i?  
pels me, it is her fa - tal beau - ty! And have I lost her?

*pp*

Ri - pre - so Ca - stel - lor, di lei con - tez - za non eb - bi, e fu - ro in -  
Since Castellor hath fall'n, of her no ti - dings have reach'd me; in vain I've

con forza

dar-no tan-te ri-cri-chee tan-te!  
question'd, vain-ly have striv'n to find her!

Ah, do-ve sei, cru-Ah, cru-el maid, where

**Leonora.** Allegro vivo. ( $d = 88$ )  
(coming forward)

Count.

Leonora.

de-le? A te da-van-te. Qual vo-ce,  
art thou? I'm here, be-side thee. Those ac-cent-s,

co-me! tu, don-na? Il  
thou here! and wherefore! Be-

Vln. Fl. Ob. & Cl.

Count.

Leonora.

ve-di. A che ve-ni-sti? E-gli è già pres-so al-lo-ra e-  
hold me. 'Mid strife and tur-moil. When thou hast doom'd him to de-

stre-ma, e tu lo chie-di? O-sar po-tre-sti? Ah si, per  
struc-tion, how canst thou ask me? The trai-tor name not. It is for

Count.

es-so pie-tà, pie-tà do-man-do! Che? tu de-  
him I am come to ask for mer-cy! Go, thou art

## Leonora.

Pie-tà!  
Ah no!

Pie-tà!  
Ah no!

li - ri! Tu de - li - ri! Ah! ic del ri - val sen - tir pie -  
rav - ing, thou art raving! Ah! I to show pit - y to my

Cle - men - te Nu - mea te l'i - spi - ri -  
Move thou his heart, oh heav'n, to mer - cy!

tà? foe?

Io del ri - val sen - tir pie -  
I to show pit - y to my

Cle - men - te Nu - mea te l'i - spi - ri -  
Move thou his heart, oh heav'n, to mer - cy!

tà? foe?

E sol ven -  
No, naught shall

move - ta mio Nu - - me, ven - det - ta è sol mio  
me but ven - geance, no thought have I but

Nu - me, ven - det - ta è sol mio  
ven - geance, no thought have I but

Leonora.

Pie - tà! pie - tà, do-man - do pie - tà! pie - tà, pie -  
Oh hear my pray'r, for pit - y I sue, oh hear my  
Nu - me! va! va! va!  
vengeance! VI. Fl. Ob. & Cl. Ask me not!

tà, do-man - do pie - tà!  
pray'r, for pit - y I sue!  
va! va! va!  
ask me not!

Andante con moto. (♩ = 88.)

Leonora. (throws herself in despair at his feet.)

Mi - ra, dia - cer - be la - gri-me  
Here at thy feet a sup - pli - ant,

Strings. pp

Fag.

spar - go al tuo pie - deun ri - o! non ba - stail pian - to?  
 Oh, let my tears im - plore thee! If nei - ther tears nor  
Vln.

*portando la voce*  
 sve - na - mi, ti be - vi il san - gue mi - o -  
 pray's a - avail My life - blood I'll pour be - fore thee.  
Vl. Fl.

sve - na - mi, sve - na - mi, ti be - vi il san - gue  
 Let me die, let me die, if vain - ly I kneel be -  
Vln.
Ob. Fag.

mi - o - cal - pe - stajl mio ca - da - ve - re, ma  
 fore thee, Then tread up - on my life-less cors But  
Vln.
Ob. Fag.

sal - va il Tro - va - tor!  
 harm not the Trou - ba - dour!

Count.

Ah!  
 Oh!

del - l'in - de - gno  
would that with a

Tromba, Cor. & Fag.

Ob. Cl.  
 Str., Cor. *pp*, & Bassi pizz.

ren - de - re vor - - rei peg - gior la  
 thou - sand deaths I could pro - long his

sor - te, fra mil-lea - tro - ci spa - si - mi  
 an - guish, E'en with the pangsthat rend my heart,

Leonora.

Sve - na - mi!  
 Let me die!

cen - tu - pli - car sua mor - te - Più  
 Thus I would have him lan - guish; I

la - mi, e più ter - ri - bi - le di - vam - pa il mio fu -  
 hate him the more thou lov - est him, That love I will not en -  
  
 ror, più la - mi, e più ter - ri - bi - le di -  
 dure, I hate him the more thou lov'st him, That  
  
**Leonora.**  
 Cal - pe-stail mio ca - da - ve - re, ma  
 Yes, tread up - on my life - less corse, But  
 vam - pa il mio fu - ror!  
 love I will not en - dure!  
  
 sal - va il Tro - va - tor! Mi sve - na,  
 harm - not the Trou - ba-dour! Be - hold me,  
  
 Più la - mi, e più ter - ri - bi - le di  
 I hate him, the more thou lov - est him, That

Vln.  
Fl.

mi sve - na, cal-pe - sta il mi - o  
a sup - pliant, be-hold me a sup - pliant,

vam - pa il mio fu - re, più la - mi, e più ter -  
love I will not en - dure, I hate him, the more thou

ca - da - ver, ma sal - va, sal - va, deh!  
Oh, let me im-plore thee, spare him, oh,

ri - bil di - vam - pa il mio fu - ror!  
lov'st him, that love I will not en - dure.

sal - va, sal - val Tro - va - tor!  
spare thou, spare the Trou - ba - dour!

E più ter -  
No, no,

Oh. Cl. & Cello.

ri - bi - le di - vam-pail mio fu - ror! Più  
love I'll not en-dure, I'll not en - dure. VI. & Fl. I

lo sal - va, lo sal - va, lo sal - va! Cal-  
oh, spare him, oh, spare him, oh, spare him. Yes,

l'a - mi, e più ter - ri - bi - le di - vam - pa il mio fu - ror! Più  
hate him, the more thou lov - est him, that love I will not en - dure. I

Più mosso.

*ppp**cresc.*

pe - sta il mio ca - da - ve - re, ma sal - va il Tro - va - tor!  
tread thou up - on my life-less corse, but harm - not the Trou - ba - dour!

*ppp**brese.*

l'a - mie più ter - ri - bi - le di - vam - pa il mio fu - ror!  
hate him, the more thou lov - est him, that love I will not en - dure!

Più mosso. ( $\text{d} = 104$ .)

*ff*

Allegro assai vivo. ( $\text{d} = 84$ .)Leonora. (The Count is going, but Leonora  
clings to him)

Count.

Leonora.

Con - te!  
Hear me!Nè ces-si?  
Re-lease me!Gra-zia!  
Mer - cy!

Strings

*pp*

Count.

Prez - zo non av - vial - cu - noad ot - te - ner - la — sco - sta - ti!  
Naught up - on earth can buy the trai - tor's free - dom. Leave me now!

Leonora.

U - no ve nha, sol u-no, ed i - o te l'of-fro!  
There is a price, one on - ly, thou wilt not re-fuse it: Count.

Spie - ga - ti, qual  
Strange thy words, thy

(extending her right hand to him, with grief.)

Me stes - sa! E  
My - self! I  
prez - zo, di? Ciel! tu di - ce - sti?  
mean - ing say? Say'st thou sin - cere - ly?

Strings &amp; Wood.

com - pie - re sa - pò la mia pro - mes - sa.  
of - fer thee my hand, thou hast my prom - ise!E so - gnoil  
Or am I

dim.

Di-schiu - di - mi la via      fra quel - le  
 Un-bar those gates, and to his dun-geon  
 mi - o?  
 dreaming?

mu - ra: Ch'ei m'o-da, che la vit - ti - ma fug - ga,      e son  
 lead me, And let me bear him tidings of freedom, And I'm

Count.      Leonora.

tu-a.      Lo giu - ra.      Lo giu - roa Di - o, che l'a-ni-ma tut - ta mi  
 thine.      Oh swear it.      I swear by heav-en, who knows my in - most

Tutti

ff

Count.      (A Guard appears, to whom the Count whispers.)

ve-de!      O - là!  
 purpose!      Hol - la!

ff (Leonora takes poison from the ring.)

Leonora.

(M'a-vrai, ma fred - da,e - sa - ni - me  
 (I shall be thine, but mute, cold and

(to Leonora, turning around.)

Count.

(aside, with joy.)

Allegro brillante. (♩ = 132.) 209  
Leonora. (gazing upward with eyes filled with tears of joy)  
*molto vivace*

spoglia.) Co - lui vi-vrà. (Vi - vrà! Con - ten - deil giu - bi - lo i  
life-less.) I spare his life. (Oh joy! he's sav'd, my beat-ing heart with

det - tia - me, Si - gno - re, ma coi - fre-quen - ti  
thanks to - heav'n o'er - flow - eth, The pow - er that on

*brillante*

pal - pi - ti mer - cè ti ren - de il co - re! Or  
high doth reign a - lone my pur - pose know - eth; Oh

Vln. &c.  
*brillante*

il mio fi - ne, im pa - vi - da, pie - na di gio - ja at - ten - do, po -  
death, come on, I fear thee not, joy - ous - ly I a - wait thee, I'll

trò dir - gli, mo - ren - do, sal - vo - tu - sei - per -  
tell him with my dy - ing breath that through me he's

Count.

me!) Fra te che par - li? Vol - gi - mi, mi  
sav'd!) Oh turn on me those beam - ing eyes, re -

FL. Oh.  
CL. Cello pizz.

vol - gil det - to an co - ra, o mi parra de -  
peat those words of heav - en, Tell me I was not

Leonora.

(Vi - vrà!  
(He's sav'd)

li - rio quanto as-col-ta - i fi - no - ra! Tu mia! tu mia! ri -  
dream-ing, that thou thy faith hast giv - en! She's mine, she's mine, oh

Cor.

Cor. & Fag.

pe - ti - lo, il dub - bio cor se - re - na.  
bliss di - vine, Ah, scarce can I be - lieve it,

Vln.

Cer.

Cor. & Fag.

Ah! ch'io lo cre-do ap - pe - na u - den - do - lo da tel, ah!  
Joy - ous - ly I re - ceive it, The boon for which I crav'd, Ah!

(Vi-vrà! con-tén-de il  
(Oh joy! he's sav'd, my

— io lo cre - do ap - pe - na, u - den - do - lo da te!  
— I can scarce-ly be - lieve - it, The boon — for which I crav'd!

Fl. Cl. Cor. & Strings

giu - bi - lo i det - ti a me, Si - gno - re. Po - trò — dir - gli, mo -  
beat-ing heart with thanks to — heav'n o'er-flow - eth, I'll tell — him with my

Fing.

Poco più mosso.

ren - do, sal - vo tu sei per me! sal - vo tu  
dy - ing breath that through me he's sav'd! Ah, he is

Count.

Tu mia, tu mi - Can I be-lieve

Poco più mosso. (♩=144.)

Vln. & Ob.

8

sei, tu sei per me! ah! sal - vo tu sei per  
sav'd, ah, he is sav'd, ah! he's sav'd, 'tis thro' me he's

a, tu mia, tu mi - a, ah! tu mi - a, ah' chio lo cre - do ap -  
it, can I believe it? ah! re - peat, oh repeat that word of

F.

me, tu sei per me! sal-vo tu sei, tu sei per me!  
 sav'd, thro' me he's sav'd, ah, he is sav'd, ah, he is sav'd,  
 pena, ap-pe - na! tu mia, tu mi - a, tu mia, tu mi - a, ah!  
 heav-en, re-pea - it, can I believe it, can I believe it? ah,  
 ah! sal - vo tu sei per me, tu sei per  
 he's sav'd, 'tis thro' me he's sav'd, thro' me he's  
 tu mi - a, ah! chio lo cre - do ap - pe - na, ap - pe -  
 re - peat, ah, re-peat that word of heav - en, re - peat  
 mel) An-diam! An-diam! È sa - cra la mia  
 sav'd.) A - way, a - way, Thou hast my plighted  
 na! Giu - ra - stil! Pen - sa-cil!  
 it. Thy prom-ise, oh repeat!  
 Tutti  
 fè! (Vi-vrà! Con-ten - de il giu - bi - lo i det - i a me, Si -  
 word! (Oh joy, he's sav'd! my beat-ing heart with thanks to heavn o'er -  
 Tu mia! tu mia! ri - pe - ti - lo, il dub - bio cor se -  
 She's mine, she's mine, oh bliss di-vine, ah, scarce can I be -  
 14140

gno - re. Po tro dir - gli, mo - ren - do, sal -  
 flow - eth, I'll tell him with my dy - ing breath,  
 re - na, lo cre - do ap - pe - na, u -  
 lieve it, I scarce be - lieve it, this  
 vo - tu sei per me, ah! sal - vo tu sei per me, ah! sal - vo tu sei per  
 that through me he's sav'd, yes, I'll tell him he is sav'd, yes, I'll tell him he is  
 den - do - lo - da - te, sì, u - den - do - lo - da - te, sì, u - den - do - lo - da -  
 boon for which I crav'd, ah the boon for which I crav'd, ah, the boon for which I  
 me, tu sei per me, tu sei per me!)  
 sav'd, thro' me he's sav'd, thro' me he's sav'd!  
 te, da te, da te, da te, da te!  
 crav'd, for which I crav'd, for which I crav'd!

Nº 21. "Sì, la stanchezza m'opprime, o figlio.,,  
Finale IV.—Duet.

A gloomy dungeon; in one corner, a barred window; door at back; a dimly burning lamp hangs from the ceiling. Azucena is lying on a rough pallet, Manrico seated near her.

Largo. (♩ = 60.)

Piano.

String

Manrico. Recit.

Azucena.

Ma-dre, non dor-mi? Lin-vo-cai, più vol-te, ma fuggeil son-no'a que-ste  
Moth-er, thou'rt waking? Would that I could slumber! Vain-ly I close my wea-ry

Strings

Manrico.

lu - ci! Pre - go. Lau - ra fred - da è mo - le - sta al - le tue mem - bra  
eye-lids! Raise me. 'Tis the damp air of night with-in this dun - geon

Azucena.

for - se? No; da que - sta tom - ba di vi - vi so - lo fug - gir vor -  
chills thee. Ah! from out this tomb of the liv - ing, would that we were in

Manrico.

(wringing  
his hands.)

Azucena. (rising)

re - i, per - chè sen - tojl re - spi - ro sof - fo - car - mi. Fug - gir! Non at - tri -  
safe - ty! In this dun - geon the air I breathe doth choke me. A - las! Oh son, de -

Largo.

star-ti: Far di me strazio non po-tran-no i cru-di!  
 spair not; it is not fa-ted that our foe de-stroy us.

Manrico.

Largo.

Vlns. &amp; Cl.

Ahi, co-me?  
 Ah, why not?

Azucena.

Ve - di? le sue fosche im-pronte m'ha già segnato in fronte il di - to del - la  
 Why not? with a veil of darkness, with cold and warning finger the hand of death is

(speaking.)

morte! Tro - ve - ranno un ca - da - ve - re,  
 on me! When they find me, I shall be a corpse,

Manrico.

Ahi!  
 Ah!

Fag &amp; Bass.

pausa  
lunga

(with fierce exultation.)

mu-to, ge-li-do! an - zi u - no sche-le-trō!  
 i-cy, motionless! Ty - rants, I fear ye not!

Non  
Oh

Ces - sa!  
 Moth-er!

Allegro. (d=84)

cresc. e string.

o - di? gente ap - pressa,... i car-ne - fi-ci son... vo - gliono al ro - go  
listen! They are coming! 'Tis the hour of my doom,— See, where the stake is

p Str.

trarmi! Di - fen - di la tua ma-dre!  
burning! Oh save me, save thy mother!

sf

ff

Andante. (d=66.)  
Manrico.Al - eu - no, ti ras - si -  
There's no one, cast off thy

Azucena (paying no attention to him.)

(with terror.)  
cresc.Il ro - go!  
I hear them!Il ro - go! . il  
The torture, thecu - ra, al - eu - no qui non vol - ge.  
ter - rors, there's no one, oh be - lieve me.

ro-go! il ro - go!.. pa-ro-la or-ren - da!  
fire! 'tis light - ed! Oh doom of ter - ror! **Manrico.**

Oh ma-dre, oh ma-dre!  
Oh mother, poor mother!

**Allegretto.** (♩ = 60.)

F. & Cl.  
pp  
Str.

Azucena.

Un My  
Fag.

gior - no tur - ba fe - ro - ce l'a - - - va  
moth - er, did they not drag her from her

tu - a con - dus - se al ro - - -  
dun - geon with curs - es, and burn

Tutti  
**ff**

go!  
her?

Mi - ra la ter - ri - bil vampa!  
See, high up the flames are rising!

El - la nè toc - ca  
Soaring above her

8

Tromb. & Fag.

già!  
head!

già l'ar - so cri - ne al ciel manda fa - vil - le!  
Dost hear the scorching? Her frenzied cry at parting?

Os - ser - va le pu -  
See, from their orbits

pil - le  
starting,

fuor del l'or - bi - ta lo - ro!  
those sad eyes glaz'd with hor - ror!

tutta forza

Ahi, chi mi to - - glie a spet - ta - col sì a - tro -  
Take me a - way! ah! no long - er can I bear

8

ff Tutti

dim.

(Falls overwhelmed into the arms of Manrico.)

Manico.

ce!  
it!

Str.

p

Se m'am -  
If an - y

cor, se vo - ce di fi - glio ha pos-sa d'u-na ma - dre in se - no, ai ter -  
love remains in thy bos - om, if thou art yet my moth - er, oh hear me; Cease thy

Cello

ro - ri del l'al-ma o - bli - o cer - ca nel son - no, e po - sae cal -  
ter - rors to number, And seek re - pose from thy sor - rows in soothing slum -

*tutto a mezza voce*

ma. Si, la stan - chez - za m'op - prime, o fi - glio, ...  
ber. Yes, I will rest, for my soul is wea - ry,

*Andantino.* (♩ = 72)

Strings pizz.

al - la qui - e - te io chiu - do il ci - glio, ma se del ro - go  
Let me for - get that the past is drear-y, But if the vis - ions

Ob. Cl. Fag.

ar - der si ve - da lor - ri - da fiamma, de - stam al - lor.  
fear - ful that haunt me Dark - en my slumber, wake me, my son.

Ob. Cl. Fag.

**Manrico.**

Ri - po - sa,o ma - - dre, Id - di - o con - ce - - da  
Sleep, oh my moth - - er, And may heav - en grant thee

**Fl.**  
**Cl.**  
**pp leggierissimo**  
**Str. arco**

This musical score page shows the vocal line for 'Manrico.' The vocal part starts with a melodic line over a harmonic background. The vocal line includes lyrics like 'Ri - po - sa,o' and 'Sleep, oh my moth - - er,' with melodic arches above the notes. The harmonic background consists of woodwind instruments (Flute and Clarinet) playing eighth-note patterns, and strings (Violin and Cello) providing a sustained harmonic base. The dynamic is marked as 'pp leggierissimo' (pianississimo, leggierissimo).

men tri - sti im - ma - - gi - ni al tuo cor.  
rest from thy sor - - rows ere day is done.

**Fag.**  
**Ct.**  
**pp**  
**Vls.**

This section continues the musical score. The vocal line now includes lyrics such as 'men tri - sti im - ma - - gi - ni al tuo cor.' and 'rest from thy sor - - rows ere day is done.' The harmonic support remains consistent with woodwinds and strings. The dynamic is marked as 'pp' (pianississimo).

Azucena (between sleeping and waking.)

Ai no-stri mon - ti ri - tor - ne -  
Home to our mountains thou yet shalt

**Str. pizz.**

This musical score page shows the vocal line for 'Azucena' during her 'between sleeping and waking' moment. The vocal line includes lyrics like 'Ai no-stri mon - ti' and 'Home to our mountains thou yet shalt.' The harmonic support consists of woodwind instruments (Flute, Clarinet) and strings (Violin, Cello). The dynamic is marked as 'Str. pizz.' (String pizzicato).

re - mo, l'an - ti - ca pa - ce i - vi go - dre - mol! Tu can-te - ra - i...  
take me, No fear or sor - row thereshall o'er-take thee; In happy slum-ber

This section continues the musical score for Azucena. The vocal line includes lyrics like 're - mo, l'an - ti - ca pa - ce i - vi go - dre - mol!' and 'take me, No fear or sor - row thereshall o'er-take thee; In happy slum-ber.' The harmonic support remains consistent with woodwinds and strings.

sul tuo li - u - to, in son - no pla - ci - do io dor - mi - rò.  
 lull me with sing - ing, As in those bless-ed days, I shall have rest.

Manrico.

Ri - po - sa, o  
 Rest thee, oh

F1. CL. dol.

F1. CL. Cello arco

F1. CL.

Fag.

ma - dre, io pro - no e mu - to la men - te al cie - lo ri - vol - ge -  
 moth - er, to heav-en wing - ing, My heart shall pray that thou may'st have

Azucena.

Tu can - te - ra - i, sul tuo li - u - to, in son - no pla - ci - do  
 In hap - py slumber, oh lull me with singing, Oh blessed days, thou and

La men - te al cie - lo  
 I watch here and pray that

ro.  
 rest.

F1.

(gradually falls asleep)

io dor - mi - rò, tu can - te - ra - i sul tuo li - u - to, in son - no  
 I shall have rest, In hap - py slum-ber, oh lull me with sing-ing, Oh blessed

ri - vol - ge - rò,  
 thou may'st have rest.

la men - te al  
 I watch here and

F1.

pla - ci - do io dor - mi - ro, io dor - mi - ro,  
 days, thou and I shall have rest, Oh bless - ed days,  
 cie - lo ri - vol - ge - ro. Ri - po - sa, o  
 pray that thou may'st have rest. Then rest thee, oh

Vln & Viole divisi, con sordini.

io dor - mi - ro, io dor - mi - ro, io dor - mi -  
 we shall have rest, Oh bless - ed days, we shall have

ma - - - dre, ri - po - sa, o ma - - -  
 moth - - er, Then rest thee, oh moth -

*allarg.*

ro, io dor - mi - ro, io dor - mi - ro.  
 rest, we shall have rest, we shall have rest.

*allarg.*

(Manrico remains kneeling beside her.)

dre, la men - te al ciel ri - vol - ge - ro.  
 er, thou shalh have rest, thou shalh have rest.

*allarg. a poco a poco morendo*

Nº 22. "Parlar non vuoi?,"  
Recitative and Trio.  
(The door opens, enter Leonora.)

223

Allegro assai vivo. ( $\text{d} = 100$ )

Manrico.

Voice.

Che! Non min - gan-no! quel fio - co  
She! do my eyes in the gloom de -

Vlns arco

Piano.

Piano.

Leonora.

Son io, Man - ri - co, mio Man-ri - - co!  
'Tis I, Man - ri - co, my Man-ri - - co!

lu - me?  
ceive me?

Tutti Oh mia Leo - no - - ra!  
Oh my Leo - no - - ra!

vln. pp

cresc.

Manrico.

Oh! mi con -  
Oh! thou hast re -

Ob. Fagotti sustain.

ce - di, pie - to - - so - ful Nu - me, gio - ja sì gran - de -

cent - ed, oh, mer - ci - ful heav - en!

Fl.

Ct.

cresc.

Cornu

Leonora.

Manrico.

an - zi chi - o mo - ra? Tu non mor - rai - ven-goa sal-var-ti! Co-me! A sal -  
dy - ing for such rapture? Thou shalt not die I come to save thee. Save me? Ah how,

## Leonora.

(pointing at the door.)

var-mi? fia ve-ro! Ad-di-o!  
canst thou? Who sent thee? Oh, leave me,

Tron-ca o-gn'in-du-gio! t'af-fret-ta!  
stay not a mo-ment! oh hast-en!

## Leonora.

par-ti! hasten! Re-star deg-gi-o! Deh!  
hasten! Manrico. I must remain here! Fly,

E tu non vie-ni?  
I go with-out thee?

Re-star!  
Remain!

(Rushing to the door.)

fug-gi! hasten! Guai! Thou se tar-di! La tua vi-ta!  
hasten! Thou wilt perish if thou linger!

No,  
No, No! No! Io la di-  
for death I

Cor. sustain

Par-ti, par-ti!  
Go, I pray thee,

La tua vi-ta!  
I en-treat thee!

sprezzo!  
care not, No! No! Io la di- sprezz zo!  
care not!

Tutti.

*ff*

Pur Fig-gio don-na, in me gli sguardi! Da chi l'a-ve-sti? ed a qual prez-zo?  
 But say, what mean those looks of anguish? Who gives me freedom? what hath it cost thee?

Andante. ( $\text{d} = 60$ )

Par-lar non vuoi?  
 Now word or sign?

Ba-len tre - men-do!  
 These tokens show it!

Dal mio ri -  
 It is my

*parlando*

va - - - le! In - ten-do, in - ten-do!  
 ri - - - val who sent thee, I'll know it!

*Vlns & Wood.*

## Leonora.

Oh quant'in  
 Be not so

Ha que-stin - fa - me l'a - mor\_ ven - du - - to!  
 Ah! hast thou sold thy-self to\_ that trai - - tor?

*Ob. & Celi.*

*Cor. Fag. & Cl.*

giu - - sto!  
 cru - - el!

Ven - - - du - to un co - re che mi - o giu -  
 Sold what on earth a - lone

*Vln.*

Oh co - me li - - ra ti ren - - de, ti ren - - de -  
 Oh, by thy wrath thou art blind - ed, these ac - - cents -

rol  
prize!

Fl. Cl.

cie - co! Oh quan-to in - giu - sto, cru - del,\_\_\_\_ cru - del - - sei -  
 show it, I have not wrong'd thee; too late,\_\_\_\_ too late - - thoult

In -  
The

me - co! T'ar-ren-di, fug-gi! o sei per-du - to, nem-me-no il cie - lo sal - var ti  
 know it! But now, oh listen! de-lay no lon-ger, no pow'r can save thee when this hour

fa - me!  
trai - tor!

può!  
flies!

Vlns., Fl., Ob., Cl. & Cello.

f

Ha \_\_\_\_\_ quest'in - fa-me l'a-mor ven-  
Ah, \_\_\_\_\_ hast thou sold thyself to that

Fl., Ob., Trombe & Cello

Cl., Cor., Fag.

Oh, co-me li - ra ti ren - de, ti ren - de cie-co!  
Oh, by thy wrath thou art blind - ed, these ac - cent show it!

du - - - to!  
trai - - - tor!

Ven - - - du - toun  
Sold what on

Fl., Ob., Tr., Cello

p f

Oh co-me li - ra ti ren - de, ti ren - de  
I have not wrong'd thee, too late, ah, too late thou'lt

co-re, che mi-o giu - ro!  
earth a - lone I prize!

In - The

Fl., Cl.

p

Cor. Fag.

cie - co! Oh quanto in-giu - sto, cru - del, cru - del, sei -  
 know it, I have not wrong'd thee, too late, too late thoult  
 fa - me! ha  
 trai - tor! thou'st

Vl. Fl. Ob. Cl.

me - co! Tär-ren - di, fug - gi, o sei per - du - to! nem-me-no il cie - lo sal - var ti  
 know it! But now, oh, hasten, de - lay no longer, no pow'r can save thee when this hour  
 que - - - - - st'in -  
 sold to a

può, nem-me-no il ciel sal-var ti può, nem-me-no il ciel sal-var ti  
 flies! De-lay no more, de-lay no more, no pow'r can save when this hour

Azucena (dreaming)

Ah!  
 Ah!

fa - me ven-du - to un cor che mio giu -  
 trai - tor the heart on earth that most I

Cor. & Viole

Meno mosso, come prima.

può!  
flies!

Ah! fuggi, fuggi, o sei per - du - fo, nemme-no il cie -  
Ah, hasten, hasten, de-lay no longer, no pow'r can save

Ai no-stri mon - ti ri - tor - ne - re - mo, lan-ti - ca  
Home to our moun - tains thou yet shalt take me, No fear or

ro!  
prize!

No!  
No!

Meno mosso, come prima.

Strings pizz.

Fl.

lo  
thee

sal-var ti può!  
when this hour flies!

Ah! fuggi, fuggi, o sei per -  
Oh, hasten, hasten, de-lay no

pa - ce i - vi go -  
sor - row there shall o'er -

dre - mo, tu suone - ra - i  
take thee, In happy slum - ber

sul tuo li -  
full me with

Ha quest'infia - - me!  
Sold to a trai - - tor,

No!  
No!

du - to! nemme-no il  
longer, no pow'r can

cie - - lo  
save - - thee

sal-var ti  
when this hour

u - - to,  
sing - - ing,

in son - no pla - ci - do  
As in those bless - ed days

io dor - mi -  
I shall have

l'a - mor ven-du -  
Sold to a trai -

Fl.

può; Ah! fug-gi, fug - gio sei per-du - to, nemme-no il ciel sal-var ti  
 flies; Oh, hast-en, haste, de-lay no long-er, no pow'r can save when this hour  
 rò, in son - - no those  
 rest. As in -  
 to.  
 tor!  
 Cl.  
 Fag.

può, - sal - - var ti hour  
 flies, - when this  
 pla - ci - do days, dor - mi - shall  
 bless - - ed che mi - o, che mio giu -  
 Ven-du-to un cor the heart that a - lone I  
 Ah, thou hast sold

può, ah! fug-gi, fug - gio sei per-du - to, nemme-no il ciel sal-var ti  
 flies, oh, hasten, haste, de-lay no long-er, no pow'r can save when this hour  
 rò, in son - - no those  
 rest, as in -  
 rò! prize!

può, — sal - var ti hour  
flies, — when this hour  
pla - ci - do dor - mi - shall  
bless- - ed days, I shall  
ven-du - to un cor che mi - o, che mio giu -  
Ah, thou hast sold the heart that a - lone I

*pp*  
può, sal - var ti può, sal - var ti hour  
flies, no pow'r can save, when this hour  
rò, rest, tu can-te - rai, ah! io dor-mi - rò,  
rest, oh blessed days, ah! I shall have rest,  
rò, un cor, un cor, che mio heart giu -  
prize, ah, thou hast sold the the heart I  
*sempre più p*

*allarg. e morendo*  
può, nemme-no il ciel sal-var ti può, nemme-no il ciel sal-var ti può!  
flies no pow'r can save when this hour flies, no pow'r can save when this hour flies!  
*allarg. e morendo*  
ah, in son - no pla-ci - do io dor - mi - ro.  
ah! as in those blessed days, I shall have rest.  
*allarg. e morendo*  
ro, ven-du - to un cor, che mio giu - rò! ven-du - to un cor, che mio giu - rò!  
prize, yes, thou hast sold the heart I prize, yes, thou hast sold the heart I prize!

Nº 23. "Prima che d'altri vivere..,  
Finale IV.\_ Last Scene.

Allegro assai mosso (d=108) **Manrico.** (Leonora has fallen at the feet of Manrico) **Leonora.**

**Voice.** **C** - - - - - **Ti sco - sta!** **Non** **re -**  
**Strings arco** **Be - gone now!** **No,** **I**

**Piano.** **pp** **sciolte**

**spin-ger-mil** **Ve - di?** **lan - guen - te,** **op - pre - saio**  
**leave thee not,** **Turn thee** **a mo - ment,** **my sens - es**

**Manrico.** **Leonora.**

**Vln. & Fl.** **Fag. sustain** **Cl. & Ob. sustain** **Corni sustain**

**ces-sa!** **Non d'im - pre - car,** **di vol - ge-re per me la**  
**pray thee!** **Not in this hour** **such words as these! My soul would**

**Ob. tacet** **Corni Imo only** **Fag. tacet**

**pre - ce a Dio** **é que - sta l'o - ra!** **Un bri - vi - do**  
**fly to heav'n** **with words** **of blessing!** **What tre - mor of**

**Fl. tacet** **Cor. tacet**

*Leonora.* (falls on her face)

cor - se nel pet - to mi - o! Man - ri co!  
an - guish doth freeze my senses? Man - ri co!  
Vln.

Tromb. etc.

Ho la mor - te in  
Ah, I feel I'm

*Manrico.* (flies to raise her)

Donna! sve-la-mi nar-ra - La  
Dear one! turn to me, tell me Thou'rt  
Strings only

se - no! Ah! fu piu ra-pi-da la for - za del ve - le - no  
dy - ing! Ah, 'tis the poi-son, 'twas swift-er than I thought: now

mor - te!  
dy - ing!

Cor. Fag. Cello Cello sustains

ch'io non pen - sa - va!  
death is up - on me!

Oh ful - mi - ne!  
Oh ter - ri - ble!

Vln. ff Tutti sustain pp  
Strings & Fag.

Bassi

Leonora.

(touching)

Sen - ti ... la ma - no è ge - lo, ma  
 Touch me, my hand is i - cy, but

her breast)

qui, qui fo - co ter - ri - bil ar-de!  
 here - 'tis burning, 'tis fire and torment!

Manrico.

Che fe-sti - o cie - lo!  
 Oh, heav'n, have mercy!

Andante

Pri - ma che d'al - tri vi - ve - re i - o vol - li tua mo -  
 Ra - ther a thou - sand deaths I'd die, than without thee to

Andante (♩ = 50)

Cl. Fag.

In -  
Oh

Strings pizz.

dolce

rir!  
 live!

sa - no! ed io que - st'an - ge - lo o - sa - va ma - ie -  
 mad - ness. to lose this an - gel, Ah! say that thou wilt for -

Cor Fag

Più mosso.

(the Count enters and stands on the threshold.)

Più non re-si - sto! — Ec - eo lì- stan - te! io  
My sens-es van - ish, death is up - on me, I'm

dir!  
give!

Ahi mi - se - ra!  
I doubt - ed thee!

Più mosso.

Ob. Cl. Fag.

(Pressing his hand in token of farewell.)

dolce

mo - ro - Man-ri - co! Or la tua gra - zia, pa - dre del cie - lo, im -  
dy - ing, Man-ri - co! An-gels of mer - cy, leave me not, I im -

Ciel!  
Ah!

Count.

Ah!  
Ah!

'Cello & Fag.

Tempo I.

plo - ro.  
plore you!

Pri - ma che d'al - tri  
Ra - ther a thou - sand

Count. (aside.)

Ah! vol le me de-lu - de-re, e per costui mo - rir!  
For this they have de-lud-ed me, Their scorn I'll not for - give.

Tempo I.

vi - ve - re, — i - vol - li tua mo - rir!  
 deaths I'd die, — than without thee to live!

*In - sa - no! ed - io - que -  
Oh mad-ness! to lose this*

Ah! vol - le me de -  
 Ah! they have both de -

(in agony.)

*dolce*  
 pri - ma che d'al - tri, d'al - tri  
 ra - ther a thou - sand, thou - sand

st'an - ge - lo o - sa - va ma - le - dir!  
 an - gel! Ah! say that thou wilt for - give!

lu - de - re, — e per co - stui mo - rir!  
 lud - ed me! their scorn I'll not for - give!

ah!  
 Ah!

Vln. arco Cl. & Ob.

vi - ve - re, io vol - li tua mo - rir! pri - ma che d'al - tri, d'al - tri  
 deaths I'd die, than with-out thee to live, ra - ther a thou - sand, thou - sand

i - o  
 doubt - ed  
 que-st'an - ge - lo o -  
 this an - gel! for - give

vol - le me  
 they have both  
 de - lu - de - re, e per co - stui mo -  
 de - lud - ed me, their scorn I'll not for -

Cl. Tromba, Fag. Cello.

vi - ve - re, io vol - li, vol - li tua  
 deaths I'd die, I'd die, than with - out thee mo -  
 to  
 sa - va, ed io que - st'an - ge - lo b - sa - va ma - le -  
 me, doubt - ed this an - gel! Oh, say thou dost for -  
 rir, e per co - stui mo -  
 give, their scorn I'll not for -  
 rir! prima che d'al - tri, d'al - tri vi - ve - re, io vol - li tua mo -  
 live, ra - ther a thou - sand, thou - sand deaths I'd die, than with - out thee to  
 dir! ed i - o que -  
 give! I doubt - ed this  
 rir! Ah! vol - le me de -  
 give! Ah! they have both de -  
 fir! prima che d'al - tri, d'al - tri vi - ve - re, io vol -  
 live, ra - ther a thou - sand, thou - sand deaths, I'd die, I'd die,  
 st'an - ge - lo o - sa - va, ed io que -  
 an - gel! for - give me! doubt - ed this  
 lu - de - re, e per co - stui mo - rir, e per co -  
 lud - ed me, their scorn I'll not for - give, their scorn I'll

li, vol - li tua mo - rir! Manri-co! ad - di - o, io mo -  
than with-out thee to live! Manri-co, Fare-well then, I leave

st'an-ge-lo o - sa - va ma - le - dir! Leo - no - ra! ah! ahi mi - se -  
an - gel, oh, say thou dost for-give! Leo - no - ra! ah! ah! for - give

stu - not mo - - - rir! ah! ah! mo -  
not for - - - give! ah! she

*Allegro*

(*dies*) ro!  
thee!

ra! me!

(signing to the guards to lead away Manrico)

rir! dies!

Sia trat - to al cep - po!  
To death ye lead him!

*Allegro (d=88)*

*Tutti*

Manrico. (led off by guards)

Azucena. (scarcely awake)

Ma - dre! ah, ma - - dre! ad - di - o! Man -  
Moth - er, fare-well, on moth - er! Man -

Count.

ri - co! Ov' è mio fi - glio? My son, where art thou?

A mor - te Up - on the

14440

Azucena.

(The Count drags Azucena  
to the window)

Count.

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cor - re. Ah fer - ma! M'o - di!  
scaffold! Oh stay them! Hear me!Ve - di!  
See him!

Azucena.

Count.

Cie - lo! E's spen - to.  
Stay them! He's pun - ish'd!

Azucena.

E -  
Man -gl'e - ra tuo fra - tel - lo!  
ri - co was thy broth - er!Sei Thou ven - di -  
Count. art a -Ei! Oh qua - le or - ror!  
fear ful day!

(sinks in front of the window)

ca - veng'd, ta, o ma - dre!  
veng'd, oh moth er!  
(horror-stricken)E vi - vo an - cor!  
And yet I live!

3662C











